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ABSTRACT

This handbook is intended as a reference tool for use in the college or university's public information office, news bureau, information services, or public relations office. An update of an earlier edition, it presents articles by a number of authors, some from CASE Currents, bulletin of the Council for Advancement and Support of Education. It also contains a new section entitled "Managing the News Services: Futures File Ideas". The first section, Managing the News Service, discusses staffing and small office survival. The next section, News Service Operation: The Basics and More, covers metropolitan media, state and local exposure, coverage without releases, staging a news conference, developing a faculty news contact directory, meeting the press, targeting news releases, and reference folders. A chapter on News Service Operation: Print Emphasis examines feature writing, color in covering the arts, science writing made easy, preparing releases for optical character recognition typesetting, and a feature service for dailies. News Service Operation: Radio-TV examines basic broadcasting facts, writing broadcast news, increasing radio coverage, procuding radio news, setting up and keeping lively a radio series, working with television news, producing effective TV public service announcements, and television news clips. Finally, the futures file ideas include those on mini-cams, public relations by objective, cable television, news photos, glossy photographs, hometown releases, computerizing news, cultivating campus and media for better coverage, planning for a crisis, and the public relations crisis. (MSE)

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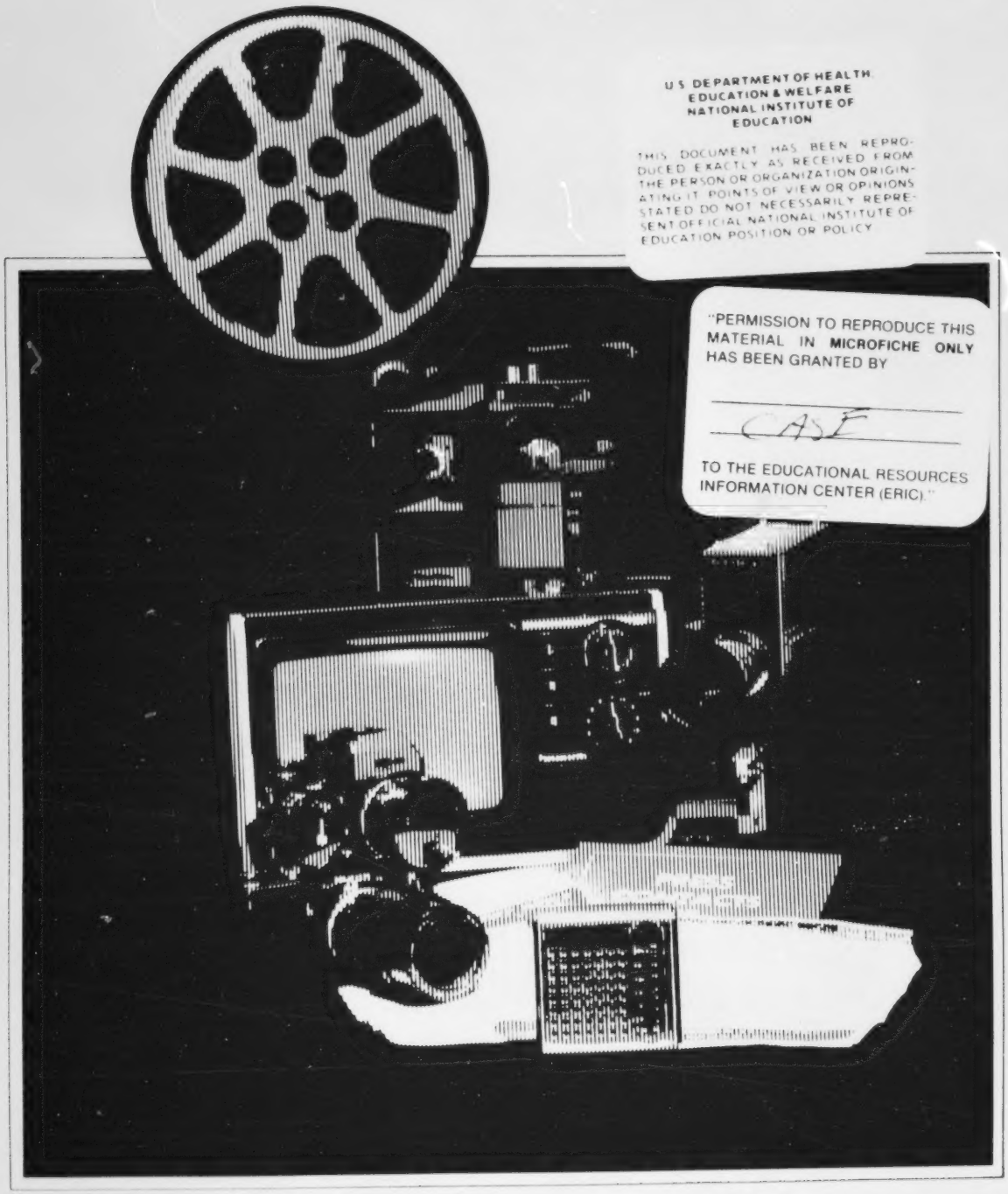

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INTRODUCTION

We hope that this updated handbook will be a useful reference tool for you in your work in public information, news bureau, information services, public relations, or whatever you call the function at your institution. We believe that the thoughts and ideas here will help both the long-time practitioner and the newcomer.

As you can see, this second edition of the highly successful Making Your News Service More Effective contains a new section, "News Service Operation: Futures File Ideas." Many of the articles in the section are from 1977-78 issues of CASE CURRENTS and most deal with technological advances which may make your jobs easier.

In many ways, much of what we do in our profession could be viewed as practical application of common sense and/or the Golden Rule. But there are still tricks of the trade, and this manual includes many of them. They range from Sy Friedman's "TwoFers" for making a television crew's visit doubly productive to Jayne Zenaty's suggestion that a flower on your desk will brighten your day. In these days of broadened humanity, the latter suggestion applies to everyone!

You would not be reading these words if you did not already believe that one of life's truly worthwhile callings is to tell the story of your institution--an institution devoted to educating youth (and adults, too, in many cases), to service to the community (no matter how broadly you define that community), and to research. You believe in the mission of your institution or you would be working somewhere else, doing something else.

Besides CASE CURRENTS and Techniques articles, this manual contains material written especially for it, and papers from the 1976 CASE News/Information Special Conference.

To the contributing writers for their efforts, and to Ginny Carter of CASE and my wife Shirley for their diplomatic suggestions that we finish this project, my thanks. To Melissa, Jonathan, and Stephen for their inspiration, my thanks also. And to you for ordering this handbook, ditto. Enjoy. Enjoy.

Joel S. Berger, Editor

Director, Information Services
University of Michigan
December, 1978

TABLE OF CONTENTS

I. Managing the News Service

The Six Ps of Managing a News Bureau page 1
Arthur V. Ciervo, The Pennsylvania State University

Staffing the Institutional Public Relations Office page 16
John E. Milkereit, The University of Chicago Hospitals and Clinics

Small Shop Survival Manual page 20
Nancy Harper, CASE

II. News Service Operation: The Basics and More

Making the Metropolitan Media page 25
Emilie E. Mulholland and Philip B. Schaeffer, Temple University

"Know Your Place" To Increase Your State/Local Exposure, page 31
Tom Corbitt, Appalachian State University

Big Coverage from Small Shops page 37
Sy Friedman, City Colleges of Chicago

How To Get Coverage Without Releases page 41
George B. Eager, Princeton University

Staging a News Conference page 47
H. Wayne Hughes, West Texas State University

Developing a Faculty News Contact Directory page 49
Arthur V. Ciervo, The Pennsylvania State University

Meeting the Press page 51
Robert C. Bynum, University of California, Davis

How To Target Your News Release page 53
Winston Cox, Eastern New Mexico University

Reference Folder Gives Media the Facts page 55
Judith Rowan, University of Illinois

III. News Service Operation: Print Emphasis

Write it Right! page 57
Larry B. Dendy, University of Georgia

Feature Writing page 61
Don M. Seaver, Duke University

Color in Covering the Arts page 67
Linda Gladden, Michigan State University

Science Writing Made Easy, Almost page 72
Don M. Seaver, Duke University

Preparing Releases for OCR Typesetting page 78
Gerald Weaver, Mississippi University for Women

A Feature Service for Dailies page 81
Richard K. Taylor, Wilfrid Laurier University

IV. News Service Operation: Radio-TV

Basic Broadcasting Facts page 84
J. Arthur Stober, The Pennsylvania State University

Writing Broadcast News page 94
Harry Durham, Clemson University

Increasing Your Radio Coverage page 98
J. Arthur Stober, The Pennsylvania State University

Producing Radio News page 102
H. Wayne Hughes, West Texas State University

Detailed Procedures: Radio Actualities page 105
Steve Drake, Albion College

A Radio Series: Setting It Up, Keeping It Lively page 108
Charles M. Braswell, Duke University

Working With Television News page 112
Paul D. Lowenberg, University of California, Davis

Talk It Up--On the Air page 116
George E. Raymer, The University of Akron

Producing Effective TV Public Service Announcements page 119
N. Doyle Satterthwaite, Virginia Tech

Television News Clips page 128
Robert W. Gilbert, University of Tennessee

V. News Service Operation: Futures File Ideas

The Electronic Era Begins page 141
Howard Ray Rowland, St. Cloud State University

Mini-cam Maximizes News page 146
Gene Gardner, Purdue University

Practice PR by Objectives page 149
Anita H. Theis, The Pennsylvania State University

A View of Cable TV page 156
Bernadine Dorich, Schenectady County Community College

News Photos Tell--and Sell--the Story page 160
Annice M. Brave, Southern Illinois University at Edwardsville

Glossies Catch the Editors' Eyes page 164
William Van Pelt, Virginia Commonwealth University

Hometown Releases Made Easier page 167
Samuel Barone, Kenyon College

Computerize Your News page 170
Robert E. Kren, University of Missouri-Columbia

Cultivate Campus and Media for Better Coverage page 173
Steven C. Drake, Albion College

How to Plan for a Crisis page 178
Elizabeth Haglund, University of Utah

Two Strikes: A PR Crisis page 186
Wesley Sheffield, Dowling College

Managing the News Service

THE SIX Ps OF MANAGING A NEWS BUREAU*

Arthur V. Ciervo
Director, Public Information and Relations
The Pennsylvania State University

In his book What Is Education?, author Edward Leen writes: "It is only the shock of an unpleasant or perplexing experience that, ordinarily, drives men to energetic thinking. If life did not present problems, men would readily lapse into a state of mental stagnation."

Leen must have had some familiarity with news bureaus, where there are no shortages of thought-producing problems. A faculty member is unhappy about the way you wrote the news release on his great discovery; a dean wants you to call a news conference to announce receipt of a $5,000 grant; and an alumnus complains that he hasn't seen any story lately about his alma mater in TIME. The list is endless.

All such problems have to be dealt with, but be careful. Hidden beneath the pile of problems is a time trap. Once you are in it, you'll find yourself so bogged down responding to minor problems that you will have little, if any, time to do what you've been hired to do -- manage a news bureau.

A list of what I call the six P's of good management may help you to keep your priorities in focus. They are: people, policies, planning, programs, purpose, and productivity. All are vital to the efficiency and effectiveness of any news bureau operation.

PEOPLE

First, people. Select them carefully, for no element of an operation is more important. Whatever is accomplished or not accomplished in any operation can be traced, in almost all instances, directly to the employees. And every operation has three kinds of people described by Eclectic Magazine as the wills, the won'ts, and the can'ts. The first accomplish everything, the second oppose everything, the third fail in everything. A physician who once held a responsible position at HEW told me that he found so much negativism in his operation that he had to put a sign behind his desk reading, "Before you give me three reasons why you can't do something, give me one reason why you can."

*This paper was first presented at the 1976 CASE News/Information special conference. A slightly different version is being published in Public Relations Journal.

Once a "won't" or a "can't" is on the staff, a manager must spend considerable time trying to change the employee's attitude to one that is more positive. This can be done, provided the employee is motivated to change. If he or she isn't, forget it. You're wasting your time. Psychologists admit as much in working with patients.

This is why the most important decision a manager makes is what people he hires. And, as you know, there is no fool-proof method of hiring the right person for the right job. Even personnel specialists strike out frequently. Your chances of hiring the right person can be increased, however, by following a few basic rules:

1. Always give a writing test. Because writing is a large part of any staff member's work in a news bureau, he or she must be a good writer. I know of no better way of determining this than by giving the applicant a writing test before or after the interview. Some directors ask the applicant to read a certain speech and write a news story based on it. Others have the applicant write a feature article, based on interview notes or other sources of information.

In giving the writing test, which should be done on the premises, look for writing style, speed, and accuracy. One recent applicant at Georgetown University started a one-to-two-hour writing test at 10:30 a.m., and, much to our surprise, wrote through the lunch hour, through mid-afternoon, and almost into the dinner hour. His writing style was fairly good, but we weren't about to hire anyone so slow for a fast-moving operation.

A final note on the writing test: Don't be shy about administering it to reporters who have had extensive experience on a newspaper. The test can determine whether the writer has had the right kind of experience. There are poor newspaper writers with 5, 10, or 20 years of experience. On large papers, a copy desk can make their copy look good in print. On smaller newspapers, good writing quality isn't always stressed.

2. Look for the flair factors. A flair factor is described by Dick Irish, in his book If Things Don't Improve Soon I May Ask You to Fire Me, as "that vital talent, skill, capacity, orientation, or ineffable intangible without which no candidate--no matter how well recommended or otherwise qualified--can suceed on the job." All too frequently we who hire people are mesmerized by a string of educational credits, superb recommendations, and credentials fit for the presidency. All are worth considering, but, as Irish notes, they don't answer the questions, "What the hell do we want this man to do?" and "Can he do it?"

For example, a flair factor of a college president is being an accomplished fund-raiser; for a television anchorperson, a show biz personality;

for a news bureau staff member, energy, enthusiasm, and an ability to write well, fast, and accurately.

3. Check unlisted references. No one is going to list a reference who will give a poor recommendation. Therefore, it is important to talk to someone who has worked with the applicant, but isn't listed as a reference. Also, ask someone who knows the person professionally. You'll be surprised how much you can learn about the applicant through this unconventional approach to reference-checking.

POLICIES

Second, establish policies. There are, of course, all types of policies related to a news bureau operation, covering duties ranging from the handling of news releases to who gets time off when. Frequently missing from the policy book, however, is one dealing with press relations.

When I was with Georgetown University, I drafted a university-wide press policy, which was issued by President R.J. Henle on November 10, 1971. It reads, in part:

> One of the most valuable assets that any university public relations person has is the confidence that members of the press have in him. Without this confidence, his value to the institution he represents is limited.
>
> It is therefore important that our public relations director always practice, with the full cooperation of the administration, policies and procedures, which will gain for him the respect and confidence of the press. This is accomplished essentially through being candid and cooperative.
>
> In the event of a crime or controversy, as well as in routine matters, it is up to the public relations director to see that the media gets the actual facts as quickly as humanly possible. Attempts to suppress bad news almost invariably lead to unhappy consequences. The rumors are usually far worse than the published facts.
>
> ...It is also wise to take the initiative in phoning 'bad news' in to the media for two other reasons.

(1) Being first with the story gives the public relations director an opportunity, wherever applicable, to emphasize positive points. The result is then a fair and balanced account of what really happened, rather than a one-sided and sometimes distorted view of the incident.

(2) Such a procedure enhances the University's credibility with both the press and the public. In organizations where the credibility is being questioned, newspapermen generally bypass the public relations office in seeking the facts in a story. Such action renders the public relations operation less effective.

The policy closes with the president's authorizing the director of public relations "to release information pertaining to emergencies, crimes, controversies, and other events to which the press has a reasonable claim." Under the policy, administrators also are required to keep the PR office "fully informed, both factually and promptly," about such activities in their areas of responsibility.

On May 17, 1976, with the support of Dr. John Oswald, president of The Pennsylvania State University, I issued press guidelines to members of his staff, the deans, and directors of the University's Commonwealth Campuses. These guidelines are similar to Georgetown's press policy, with one important exception. The guidelines offer faculty and staff suggestions on how to respond to press queries. Included is such advice as:

1. First, get the reporter's name and the publication or station that he or she is working for. Then, if you feel that the request for information is reasonable, give the press person your full cooperation.

2. In answering questions, be fair, friendly, and factual.

3. Normally, you are expected to comment only on matters within your area of expertise. Sometimes, however, a reporter may ask you to comment on a subject outside your area of expertise. If you do not wish to comment, do not hesitate to tell the reporter so. Refer the reporter to the Department of Public Information and Relations if a reporter's questions can best be answered by other persons within the university.

4. Some reporters may ask you to comment on a controversial issue with the promise that, if you so wish, your name will not be used. Unless you know the reporter, it is not usually wise to do so. (When in doubt, you may want to call the Department of Public Information and Relations for advice.)

5. When you give a personal opinion on any subject, make certain that the reporter understands that you are speaking for yourself, not for your colleagues or the administration.

6. You should not assume that you will see the reporter's story before it is published or broadcast. The newsman is under no obligation to show copy. If scientific or technical data are involved, you might suggest that the reporter check his or her story back with you for accuracy, particularly if the reporter is not a writer specializing in the field. (Some reporters are willing to check their technical data back with the source to assure accuracy if time permits.)

7. When an interview is for broadcast, remember that people in radio and television news usually can report only the barest essentials of a story. They are looking for succinct answers to one or two questions. It is best to avoid time-consuming details, rambling explanations, and complicated answers.

8. Most reporters dislike material which is "off-the-record." The reason: they may later receive the "off-the-record" information from another source. If for some reason, however, you feel that you must make remarks "off-the-record," do so according to the following standards of journalistic ethics:

1) Preface each "off-the-record" statement by saying, "The following material is off-the-record."

2) Indicate clearly when the reporter is "on-the-record" again.

3) Don't say belatedly, "The material I have just given you is off-the-record."

After answering a press query, please inform the Office of Public Information and Relations of the call and your response. Subordinates who receive queries on policy matters should refer them either to their superiors or to the director of public information and relations.

Members of the staff should refer queries to the director of public information and relations when:

1. The Office of Public Information has already been provided information concerning the subject for which the information is being sought.

2. The query deals with an area where responsibility lies with or is shared with another administrative area.

3. The query deals with a matter of university-wide concern or policy.

Underlying considerations for developing any press policy are:

*Old-fashioned honesty is still the best policy in dealing with the press. Without it, no PR person can for long maintain credibility with the media, whose reporters are quick to detect falsehood.

*The realization that there are distinct and necessary differences between a publicist, whose duty it is to advance a particular cause, and the reporters, whose job it is to obtain news for his readers. Such basic differences are healthy, and should be viewed so by both parties. Therefore, a PR person should make certain that no one on campus bottles up news to which the press has a legitimate claim.

*The various publics (ours included) who are asked to support our institutions of higher learning have a right to know what's going on in them. This includes the right to bad news, as well as good.

*When people don't cooperate with the press, or attempt to suppress news, rumors have a tendency to gain prominence over facts. Moreover, "suppressed" stories, like a bad cold, tend to linger on and to receive play in the press far in excess of their news interest. Unfortunately, a negative news story all too frequently is the clostridium tetani that leads to lockjaw in college administrators.

*Unless a PR person can be trusted by the news media, his or her value to the institution is minimal.

PR persons should draft their press policy or guidelines, with input from the staff and administrators, then ask the president to support it. Most presidents have a good understanding of the press, but do need guidance on how best to work with reporters to obtain satisfactory results. Once completed, the policy should be distributed to all key administrators, including vice presidents, deans, and department chairpersons.

After wide distribution, it also is important to:

Reissue the policy periodically. Campus policies, like college theses, tend to be read, then placed on a shelf to collect dust. A press policy ought to be circulated each year, or more frequently if the situation demands it.

Send it promptly to every new administrator. This can be done with an accompanying note from the PR person, saying, in effect, "Thought you'd like to be acquainted with our press policy which you may find helpful in your new position." Or you can hand it in person when visiting.

Cite examples to key administrators. Don't be modest. When following the press policy has worked to the college's advantage, let the president and others know. This will reinforce your strategy in press relations, and help to assure continued support from the people required to make it work.

From my experiences, I have found the press policy essential to obtaining facts promptly, reporting them accurately, and preventing time-consuming hassles over what is to be released in what manner. Above all, a policy supported by the president helps to assure the proper and prompt handling of press queries. This, in turn, creates good will, encourages reporters to seek information from official sources, and assures, in most instances, accurate and balanced news stories.

Another useful policy is the "quick response." In an era of "no response," or "little response," the operation that responds quickly stands out. When a press query comes in, staff writers should drop everything in an attempt to get answers immediately for the report who have less patience for procrastination in college news bureaus than Vince Lombardi had for mistakes on a football field.

It is not only important for news bureau people to respond quickly, but also for them to urge other people to call the press back promptly. At Georgetown, for example, we convinced our busy president to give press calls priority. Faculty and administrators should be encouraged to do the same by pointing out to them the importance of being first and fast with the information. (These two are among our 5 F approach to good press relations. Also included are: always be factual, friendly, and fair.)

The "keep it moving" motto applies to other things as well. Answer all correspondence (unless extensive fact gathering is necessary) the same day; respond to requests for publications or other information without delay; return telephone calls promptly; keep special projects moving as time permits, rather than having them "wait their turn," and so on.

The "quick response" attitude must be inculcated into each member of the news bureau. As a manager, you should explain why it is important to practice it, demonstrate how it can be done, then backstop staff members until you are certain each is doing it.

PLANNING

The third P is planning, which could be easily neglected in the helter-skelter world of news and information. But, it is nonetheless essential, and, once considered so by the news bureau director, can be fitted into a time slot. No one in our business, of course, has the time to block out whole days or weeks for planning. It's almost like exercise; it has to be worked into a busy schedule without interfering with the work at hand to be done. I do much of my planning while walking or driving to work, while jogging (which is fitting something into something that has been fitted in), or on weekends. During the workday, however, some time must be devoted to planning so that other staff members can participate.

In planning ahead, ask your employees: How they plan on utilizing their time? What "must" events need to be covered in the coming weeks and months? Are they planning new programs? If so, what about the need to request additional staff and funds early? What effect will the college's plans, say to recruit more students, have on the news bureau? And so on.

A vital part of planning is questioning. Remember, to quote one wag, "Confidence is that satisfying feeling you have before you fully understand the problem." Therefore, ask a lot of questions about what you

are doing, and why you are doing it. And encourage your staff members to do the same. Some of the basic questions are, "Is this program really necessary?" If it is, "Is there a better way to do it?" "Who is the best person to do it?" "Could some other department accept the responsibility and do it better?" "When was the last time we sought input into planning our programs from other people within the college?"

Questioning at Georgetown, for example, led us to rely less on news releases to get our story told. In urban areas, I believe, there are better ways to get results with the media than through the U.S. mail. This thought brings me to the poem that Ogden Nash wrote when artificial insemination was first being discussed in the press. It went like this:

I'm sorry for cows which have to boast
Of affairs they've had by parcel post.

Editors must feel the same way for, according to some surveys, newspapers, on the average, throw away about 90 percent of the news releases they receive. Although there will always be a need for news releases (no, they aren't obsolete, as some people in our field believe), we must rely less on them for other than hometown news. I advocate increased use of personal contacts with the media, and publication of a press contacts directory, listing faculty and staff sources available to talk to reporters on a variety of subjects.

PROGRAMS

Programs sometimes evolve as circumstances change. After a period of soul-searching, Florida State University abolished its news bureau several years ago. Why? When Mike Deaudoin took over as director of information services there in 1965, he found that he had inherited two offices -- the News Bureau and the Public Relations Office. He was once told by the news bureau editor, "Oh, we won't be working together. You're in public relations; I'm in the News Bureau." To change such attitudes, Beaudoin wisely abolished the news bureau, and thereafter called everything "The Office of Information Services." The news operation, of course, was retained as an integral part of the operation.

News bureaus, as part of the PR operation, more and more are being called upon to perform a variety of functions. They are being expected to serve as ombudsmen, to do research, and to counsel management. Your programs should reflect these trends. As a member of the news

operation, you are in a better position than anyone else on campus to serve as a seismograph for rumblings that may turn into earthquakes. It is, as you know, much better to detect a developing problem early, then do something about it -- rather than wait until it explodes into a front-page story.

Learn to listen, which, surprisingly, is difficult for most people to do. If you don't believe it, sit in on a bridge game some day, or give someone a message and ask him to deliver it verbally to someone else. In the first instance, everybody wants to talk at once; in the second, because of poor listening the messenger is likely to omit essential details. Nevertheless, listen we must if we are to function properly in our roles as ombudsmen or responsible gadflies.

This listening can be done in a variety of ways: at social functions (alcohol still does more than gossip can to loosen the tongue), while covering a story or visiting with people at the local bar, in reading campus publications, and in a multitude of other ways. The listening process can be more formalized, as is done in the Information Center at Georgetown University. There, complaint forms are kept for use by anyone, from student to visitor, who doesn't like something on campus. The complainant is asked to fill out the form, giving the time, date, name, address, phone number, and nature of the complaint. The form, along with two carbon copies, is forwarded to the director of public relations, who makes certain that a copy gets into the right hands for corrective actions.

As you can imagine, the role of ombudsman, like that of a neighbor involved in a family fight, is a sensitive one. No one likes to be told he has bad breath -- least of all by one charged with the responsibility, in the unfortunate view of some administrators, of making an onion smell like a rose. Therefore, before you embark on your campus crusade, be certain that your president understands what you are trying to accomplish and is willing to support your efforts at all times -- even when those onion odors may seep into his office.

Two other things are important to remember:

1. Always work through channels. When you learn the registrar hasn't returned a half dozen calls from a benefactor, sit down with the registrar and explain the facts of life about fund raising. When a visiting alumnus complains about the messy campus, see what physical plant can do about it. In either case, if the supervisor fails to take corrective action, it is time to go to his boss, and, if necessary later, all the way to the president. What's more, if the problem involves more than one area, a presidential proclamation may be needed to correct the situation.

2. Be objective. When there is a problem, make certain that you gather all the facts you possibly can, then approach the person involved with an open mind. Usually, it is best to call the facts to the supervisor's attention and let him seek his own solution unless, of course, he asks for your advice.

Research is vital, yet it is one of the most neglected functions of any bureau operation. Some news bureau people shy away from research because they don't understand it, don't have time to devote to it, or feel it is too costly. This is unfortunate because practical, project-oriented research ought to be a part of every PR person's tool kit, regardless of the size of his or her school. The president and others have greater confidence in decisions supported by solid information acquired systematically.

Good research can be done at very reasonable costs. Let me cite two examples:

-- Duke University News Service. In 1965, Cletis Pride, then the director of Duke's news service, conducted research to determine whether a relationship existed between the readability of a release and its use by newspapers in North Carolina's four largest cities. The study was based on the hypothesis that releases which have good readability, as measured by readability formulae, will be used more often than those that score poorly, all other factors being equal.

Pride did a readability test on 94 news releases, mailed to all newspapers in North Carolina. To check how many times each story actually was printed, he used a statewide clipping service.

The study showed that a really important story is likely to be used regardless of its score on the readability test but that readability is at least one factor that determines whether a Duke news release is used by newspapers. (This was particularly true for the more routine news story.)

In his conclusion, Pride made another good point: "The temptation to write for the news source or the boss is a serious problem. The professor often seems to resent any suggestion that his complex research project can be put into words the public will understand. In an attempt to please him, the newsman sometimes writes a story that can only be understood by another professor in the same narrow discipline."

-- University of Northern Colorado. A fews years ago Eric Lundberg, director of the news service there, sent a questionnaire to about 300

media outlets on his mailing list, asking a number of questions.

Do you like our product? Is it written in a style you can use? Is it timely? Would you accept single-spaced copy? Would you accept copy on both sides of a single sheet of paper? How much of our stuff do you use? What size pictures -- in the case of newspapers -- would you prefer? And similar questions.

As a result of this survey, Northern Colorado, among other things, now single spaces copy after the first graph, and uses 5 by 7 photos, instead of 8 by 10's. Also, Lundberg feels that the questionnaire "helped let the media know we cared what they thought."

Let's turn to counseling. In large operations, the PR director usually does the consulting work with top administrators. But, in smaller operations, consulting should be very much a part of the functions of the news bureau director, or whatever his or her title is. Administrations have come to realize that PR people can, in addition to being a conduit for news, make valuable contributions to the decision-making process.

Before you insist upon becoming a counselor, however, make certain that you are professionally prepared to handle it. What is required is a broad knowledge of your institution -- its traditions, programs, people, and objectives -- along with a good grasp of public relations techniques. If you feel ill-equipped in these areas, you can advance your professionalism in many ways, including reading literature in the field and attending seminars.

PURPOSE

College presidents, in expecting more for their investments, are no different than the customer who, in an anonymously written poem, lamented:

> ...tell me quick and tell me true
> Or else, dear friend, to hell with you!
> Less: 'How this product came to be.'
> More: 'What does the damn thing do for me?'

To better serve the president, and the school he or she leads, focus your news efforts on objectives. Your messages should be directed to a particular audience in an attempt to achieve a particular effect. There are, of course, stories that must be written and distributed with little purpose in mind, in order to stay on good terms with the

faculty and administration. But concentrate less on these stories, and more on those that will explain, interpret, or advance those programs that your school wants various publics to support.

For example, two of Penn State's present objectives are:

1. to recruit more black students into Penn State's educational programs, and

2. to raise more funds from the private sector.

Much of the publicity emanating from our news bureau is directed at supporting these goals. Included will be more stories on our successful black alumni and students, possibly special audio tape programs on black history for high school students, improved contacts with black-owned media in Pennsylvania, more articles on our fund-raising efforts in both internal and external publications, and an attempt to gain more recognition, both within Pennsylvania and nationally for our educational and research achievements.

If you're not certain what your institution's objectives are, ask your boss. If he or she doesn't know, ask your boss to ask somebody else -- especially the president, who must ultimately decide what they are. Once you know the objectives, make certain that they are communicated and supported by all members of your staff, who, in turn, should develop departmental objectives in support of the school's objectives. Without establishing purposes for your operation, it will, like a rudderless ship, sail on, but will be unlikely to reach any worthwhile destination.

PRODUCTIVITY

Last, but not least, productivity. We are all judged -- whether by the college president or by St. Peter -- not by what we say but by what we do. And this emphasis on deeds underscores the value of productivity. People in news bureaus are no different from people in other fields; they tend to confuse keeping busy with getting good results. One is quantitative, the other qualitative. The difference is important.

How well your department produces depends upon you and the other people in it. You must first challenge yourself to do more work in less time. To do so requires many factors, including self-discipline, motivation, an ability to utilize time, good organizational skills, and a commitment to excellence. Once you've decided to lead the way (and make the sacrifices that come with it), your next step is to encourage your staff to increase its productivity.

Most people never produce beyond 60 percent of their capacity. Reasons vary. Some are simply satisfied in doing just enough to get by on, others have never been challenged to do more, and a number of people just don't know how.

To increase a staff member's productivity, employ these time-tested techniques:

1) Let the employee know what you expect him or her to do. Sit down with the employee and discuss expectations. Then put them into writing for later reference. In setting work loads, be careful of pampering people. Many people on the lower end of the productivity scale stay there forever because their bosses, not wanting to hurt feelings, lean over backwards to preserve the status quo. When the employee complains that there is too much to do, another person is hired. Then the original staff member is required to do even less.

2) Work with employees on their weaknesses. The two most common weaknesses of news bureau people are an inability to plan ahead and to utilize time properly. Should an employee in your area have these weaknesses, call them to his or her attention, show how to overcome them, then monitor performance. Since improving in these areas requires self-discipline, the deficiencies may be only partly curable, or not curable at all.

3) Increase the employee's workload. When you do this, expect trauma. What is involved here is what I call the law of management motion. Every time a manager pushes in one direction, he or she can expect most employees to push back in the opposite direction. How much pushing and shoving results depends upon the attitude of the employee. Those who take a positive approach to their jobs push back very little. An example is a Georgetown employee who told me, after a friendly discussion, "This is the first time in my life that anyone has told me I'm not highly productive. I'll get to work on it." This type of person, by the way, is an exception. Most employees, when challenged to increase output, feel that the directive is unreasonable, and spend more energy resisting than in changing bad work habits.

What trauma can you expect when pressures to produce mount? Among the most common are:

- Frustration. Resentment builds within the employee, who lashes out at the person whom he or she thinks has caused it -- the supervisor. At least initially, the employee makes no effort to look inwardly for the answer.

- Accusations of non-professionalism. Productivity is okay, but only for the guys on the assembly lines. Professionals aren't being paid to get a lot of work done. It's quality, not quantity, that counts. And the sooner the boss realizes it, says the employee, the better for the people concerned.

- The "overwhelmed" syndrome. This symptom prevails until the person learns to properly utilize time to the fullest, then it disappears.

When an employee is making obvious progress, let him know that you appreciate it. A verbal thank you or a letter of commendation is appropriate. Even more appropriate, if the budget can afford it and policy permits, is a special merit increase.

Managing a news bureau -- like managing any operation -- is never easy if done properly. "There is," to quote a fellow Pennsylvanian, Ben Franklin, "no gains without pains." Therefore, if I were to add a seventh P to the list, I'd make it prayer. We managers need all the help we can get.

STAFFING THE INSTITUTIONAL PUBLIC RELATIONS OFFICE

John E. Milkereit
Director of Public Affairs
The University of Chicago Hospitals and Clinics

Organizing a public relations staff is difficult to consider unless you first think about the expected results. Expectations relate to staff performance -- the functions performed by individuals. It is helpful to accept the premise that "form follows function" when planning campus public relations staffing. Only after you have some idea of the goals and objectives of your institution can you begin to see best how to organize an effective PR department. The person to whom you report in your capacity as PR manager can best provide the insight and guidance necessary concerning these objectives. These goals will probably be broad in scope, but you should be able to write them in summary form. They will serve as a framework in which to operate.

HOW TO BEGIN

A PR shop usually begins with one practitioner who is willing to prove the value of public relations by skillfully performing as many duties as time and experience permit. His or her job is both rewarding and frustrating. This one-person beginning provides the classic basis for most larger operations.

The one-person shop is not completely established until a full-time secretary is provided to ensure continued staffing of the office through the business day. The addition of a secretary brings to the PR office elementary filing, correspondence, and budget-recording systems, which are fundamental in organizing the PR program. From this point on, people with specialized skills are brought on board, first to meet institutional objectives, and secondly to provide a broader range of service within budget limitations.

One consideration in attempting to list skills required is your institution's geographic location. An urban university may have a wide range of media outlets in a competitive news market. Thus it requires a PR director with the ability to recognize newsworthy material, and prepare it for media use, to communicate information accurately in an atmosphere of urgency, and to be persistent in getting a fair share of news coverage for your institution.

A suburban or rural setting may be served by fewer news media. Therefore, you may place greater emphasis on publications copy-writing, production for direct mail, and other means of distribution to reach publics efficiently. If the emphasis appears to have been on print media in the past, you may need additional staff familiar with the electronic media. Other skills to consider as possible additions include knowledge of internal communications, manuscript editing, speech writing, still and motion-picture photography, audio-visual and display production, special events, and sports reporting.

It is not always possible to find staff members with comprehensive skills to meet the needs of both the sciences and the humanities. In a small PR shop, however, staff specialists are sometimes beyond budgetary limitations.

STAFF ORGANIZATION AND ASSIGNMENTS

As Cutlip and Center point out in their Effective Public Relations, there are two basic ways to organize a PR department. Staff members may be assigned duties according to either talent specialty and interest or they do a little of everything like Jacks-of-all-trades. In the latter scheme, a beat system may be established so that, for example, the college of education, college of agriculture, college of health sciences, and the college of physical sciences are each served by different individuals. The PR staff members assigned these different areas may each have some experience or training in related disciplines in addition to having broadly based backgrounds in public relations.

On a large campus, it is practically impossible to assign a different PR staff member to each area. Various departments, colleges, divisions, academic centers, or other specifically designated programs often can be grouped by geographic location or by related disciplines. These groups can be assigned together in beats. Some areas that may not routinely require extensive PR service can be added to other more active areas. One caution: An inactive area may become active once a PR representative points out newsworthy activity and possible projects that will inform and educate designated publics.

The quality and quantity of PR service for a given area largely depend on the capabilities of the PR practitioner. The talent of the staff member can be extended by adding part-time student writers. Students enrolled in programs within the beat are natural specialists. They often make up for lack of PR skills through their dedication to the subject matter and access to news sources. One possible hazard in working with students is that they may require more supervisory time than you have to give.

The advantage of the beat system is that it permits the staff member to become fully acquainted with the material and activity that create news and require informational programs. The persons learns to know idiosyncracies of the people involved. With complete knowledge of the areas, the PR staff member should become the best qualified person to market news concerning the beat. When there are personality conflicts or staff members reach a plateau of creativity, sometimes it is possible to exchange areas within beats. This offers a fresh approach for clients without adding or losing PR personnel. It is also possible to have staff members trade beats.

The beat system does have limitations. With more interdisciplinary faculty appointments, boundaries for beats are not easily defined. You must decide which staff member will cover the story of a scientist in one beat producing research in another. Frequently, one beat may seem either smaller or larger than another, causing staff friction over workloads. The beat system requires a broad range of PR skills, including publications production and news writing, and a familiarity with electronic media. Few PR practitioners have all of these skills. Individuals may be asked to work occasionally outside their beat, which may cause delays while they gain sufficient background.

The other staff organization system capitalizes on the strongest talents of staff members. The best skills are offered to all clients campus-wide. The experience and training of an excellent editor become available to the entire campus, for example. News and feature writers tend to "settle into a job" more comfortably if they may apply their skills, uninterrupted by tours, dedications, banquet planning, or publication production details.

Employing specialists can be expensive, however. Your workload may require an editor or news feature writer who not only can produce quality results, but results in large quantity. Such specialized talent requires experience, which is more expensive than entry-level talent. In many ways the disadvantages and the weaknesses of the beat system are the strengths of the staff specialist system, and vice versa.

Few institutional PR programs operate exclusively on either the beat system or the staff specialist system. More often the work is parceled out in a flexible organization, combining the two. A publications editor may occasionally produce a news story based on some excellent galley copy. News and feature writers may produce as much copy for internal publications as they produce for news releases. And they may be expected to edit one or more publications. With fiscal belt-tightening, news writers edit, handle publications production, and plan groundbreaking ceremonies. Junior staff are expected to handle a variety of assignments, and they like wider responsibilities if they have serious PR career goals.

WHERE DO PR JOB APPLICANTS COME FROM?

Responses to an advertisement announcing a PR opening almost always indicate confusion over the scope and meaning of public relations work. The more specific you can be in your ad, the more likely you are to screen out those not qualified for your position. Prior campus PR experience is usually worth the cost -- if you can afford it. News media training and experience are important qualifications so long as you and the candidate have a clear understanding about the difference between news reporting and public relations (assuming your campus is among the majority that makes this distinction). References and work samples are indicative. You may want to give an on-site writing and/or editing test. You may also seek a more objective opinion about your favorite candidate from a friend on campus who is not a member of the PR staff. This could indicate how the candidate might impress faculty and others who are likely to work with your new staff member.

Sources of talent are as varied as the places where people get their experience and training. Among the most common sources are placement offices of journalism schools, particularly those with a PR option. Some maintain placement services for graduates who put their resumes on file when considering a job change. These placement offices offer candidates who trained in a program you respect and who are experienced in the field. Other campus PR managers usually keep a file of applicants they have contacted. Organizations whose membership includes PR practitioners offer formal or informal placement services. In addition to the Placement Letter of CASE and to the Higher Education Referral Service in Washington, local chapters of Sigma Delta Chi and the Public Relations Society of America can be excellent sources of PR job candidates. If you are careful to work out details about the qualifications you require and who pays fees, professional placement agencies can be helpful. Faculty spouses and students frequently offer understanding PR skills and sometimes extensive experience.

Public relations staffing and assignment of duties need not create many serious obstacles to reaching PR goals if you and "your team" know your institutional objectives. You can list required skills just as you would list the necessary tools required to fix a car. Once you employ the talent you seek, make clear and systematic assignments. Then the PR staff members will know what you expect of them.

SMALL SHOP SURVIVAL MANUAL

By Nancy Harper
Assistant Editor, CASE CURRENTS

We, the willing
led by the unknowing
are doing the impossible
for the ungrateful.

We have done so much
with so little
for so long,

We are now qualified
to do anything
with nothing.

If you are sitting at your work-laden desk thinking that someone wrote a poem just about you, don't worry. A lot of others are thinking the same thing.

The words could apply to almost any worker these days. But they have special meaning for managers or one- or two-person information offices. With small budgets and no staffs, some of you hold titles that read like a one-man band sounds.

While we cannot put dollars into your printing fund or send you Pulitzer Prize-winning writers to help, we can offer suggestions that might make your work easier and help you survive.

Most of the suggestions are your own. Some came from your responses to a survey conducted by Penn State's Art Ciervo, director of public information and relations. Ciervo surveyed news bureau managers at 80 small colleges around the country. Jayne Zenaty, formerly acting director of public relations at Clarke College, drew together ideas from 20 small bureau managers.

The first nine ideas came from Philip Lesly, head of The Philip Lesly Company, a public relations firm in Chicago. He suggests that you first recognize that, with all its problems, the one- or two-person department affords you an exceptional opportunity to become a generalist when almost all forces in our field are shaping specialists. The person who cannot call on others to perform specialized tasks learns to do everything. In the process, that person stretches his or her mind.

LESLY'S LAWS

1. Educate your administrators on the comparative value of the different jobs under your responsibility. Since you can't do everything, they should realize that it is good judgment and good management to neglect lesser matters in order to complete important projects.

2. Keep a log of your activities, and note for whom each is performed. This will help you prove what you've done, and how much time you've spent on it. In addition, you will also be able to tell the percentage of your total work devoted to each department or project.

3. "Charge" time to each area. Operate as if you were an agency charging each unit on the basis of time spent and the share of the budget needed to get the work done. The list can help you resist unwarranted demands on your time and budget and might help you get added staff for special projects.

4. Analyze the abilities of your secretary, if you have one. Can that person write, handle media inquiries, set up events, and work with printers? Delegate as much of the work as possible.

5. Organize your time so that planning and creativity are not list in the scramble of everyday work.

6. Try to mechanize routine jobs and inquiries as much as possible. Prepare and keep up-to-date files of canned materials that can be used to meet a large number of inquiries.

7. Recruit volunteers, probably students, to do legwork and research. Get young people who want to gain experience and build up references. And, when they demonstrate the skills they've acquired, give them recognition -- a letter of recommendation or a thank-you in your literature.

8. Don't have a luncheon meeting for something that can be done in eight minutes on the phone. Use your lunch hour for important meetings and for planning.

9. Don't sacrifice reading. You need to keep current and expand your horizons.

ZENATY'S ZINGERS

1. Each week, outline the events you must publicize. Identify the media to be contacted, the dates you would like the stories to run, and

the deadlines you must meet. Update the outline weekly and try to stay two weeks ahead.

2. Write in one day all the routine news releases for upcoming events. This often allows you to put more than one release in each envelope and saves time and postage.

3. Investigate piggyback coverage with other colleges. If you spot a trend, for example, contact the news services at other local colleges and combine the information in a feature.

4. Don't downgrade the importance of hometown releases, but don't spend all your time on them either. Send a copy of the release to the student's parents, with a letter requesting a clipping from the hometown paper. Often, the parent will call the editor of the paper if the story does not appear.

5. Get help from students by using the old Tom Sawyer trick: Make the work a status symbol. With student photographers, for example, pay them as well as you're able to, and fire those who don't measure up to high standards. Look into having some students earn academic credit for working in your office.

6. Plan ahead. Use slack times, if there are any, to write skeleton releases for annual events such as graduation, orientation, and homecoming.

7. Deal with problems immediately. Today's 10-minute phone call to an unhappy faculty member could save you from a bothersome hour-long meeting next week.

8. Know your resources. Ask a research librarian to select bibliographies that might help you revise your mailing list. From the alumni association, get names of alumni who could help place your news stories in their local papers or on TV or radio.

9. Put a flower on your desk. Once a day, look at it and consider the benefits you derive from being your own boss.

CIERVO'S SUGGESTIONS

1. Set priorities. Many small-staff news directors follow these priorities: (a) deadlines, (b) demands of the administration, and (c) media requests. Don't, however, spend too much time meeting the demands of the most vocal or most persistent requests. Put another way, resist the attitude that "the squeaking wheel gets the grease."

2. Use the telephone instead of spending that time running all over the campus.

3. Encourage reporters to write their own stories about your institution. This will save you time and increase your chances of having the story appear.

4. Try, when possible, to get other employees of your college involved in public relations. The president, for example, might like to write his or her own speeches.

5. Use secretarial staff or students to do hometown releases using a sample release for guidance. Clip stories from the student newspaper and alumni magazine, and mail the clippings to hometown editors for use in their newspapers.

6. Consider using Gestefax to reduce stencil-production time for in-house publications and news releases. Instead of typing a stencil, you type the information on a sheet of paper that's fed into the machine. It then makes a plastic stencil to be used for copies. The benefits of Gestefax are ease in correcting copy, elimination of retyping corrected copy onto stencils, reasonable cost, and good quality. The machine sells for about $1,600.

7. Ask departments to prepare copy as completely as possible, and to do as much background research as they can, thereby reducing the amount of research your office needs to do.

8. Eliminate sending news releases to other colleges and universities.

9. Select and target your releases.

10. Periodically review mailing lists and eliminate people who aren't using your material or who don't want it. Completely review and revise your mailing lists at least once a year.

11. Recycle your own paper. Reuse envelopes for campus mail and reuse old releases (yours and those that come in) for scratch paper and for writing drafts of releases, letters, or memos.

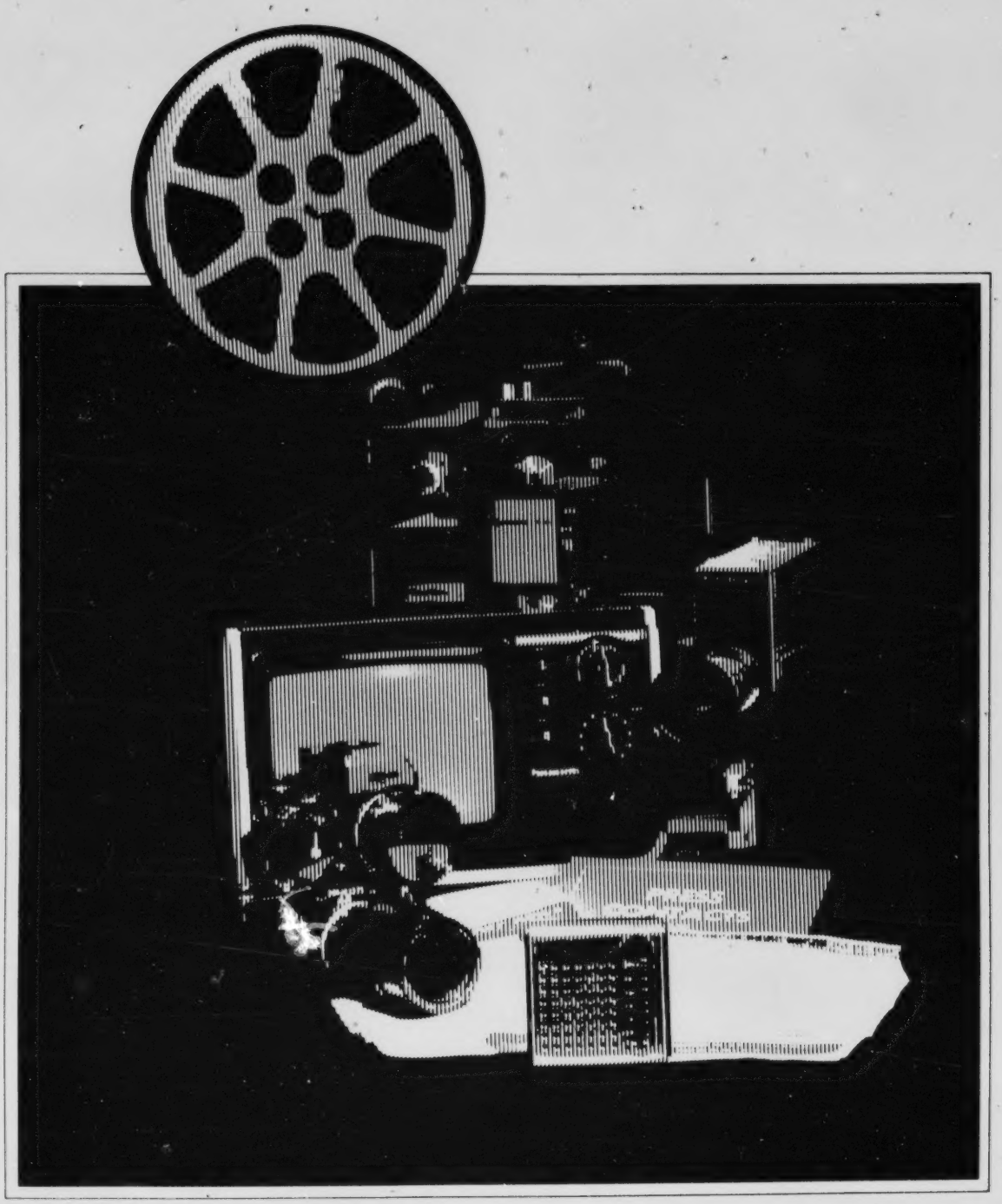
12. When possible, mail two or three releases in the same envelope.

13. When possible, use AP or UPI to disseminate your story. This eliminates mailing to many outlets.

14. To save some time and effort in correspondence, answer some letters with notes on the bottoms of the original letters. You can make a Xerox for your file.

15. Pick up your pictures after they've run in the local papers and use them again. Also, get pictures from other offices on campus to help build your photo file.

News Service Operation: The Basics and More



MAKING THE METROPOLITAN MEDIA

Emilie E. Mulholland
News Bureau Director and

Philip B. Schaeffer
Associate Vice President for University Relations
Temple University

The way any college or university news bureau operates should be shaped by, among other things, its location, the kind of institution it serves, and the kinds of results you are seeking. But regardless of where you are, how big or small the institution, and how narrow or wide your goals, there are four basic principles that should apply.

They are:

1. Know your goals. Why are you trying to appear in the metropolitan media: to attract more students? to impress legislators? to raise money? Just what do you want to do?

2. Know the media. This means weekly newspapers as well as dailies, radio and TV, magazines -- the works.

3. Know your competition. Be realistic. If you're the biggest smokeless industry in town, that's one thing. If you are one of 60 colleges in the Boston area battling Harvard, it's another ball game.

4. Know what's news and capitalize on your institution's news and feature possibilities.

Now to examine these four principles in more detail.

Know your goals. It's a help if your college or university has clearly defined its goals. If it has, you have some guidelines. Even so, a formal statement of goals and missions usually requires translation and updating. The best person to do this is your president who is, or should be, the institution's number one public relations person. Try to develop a close working relationship with the president without offending any of your superiors who separate you from him in the chain of command.

At Temple University our boss, Vice President for University Relations James M. Shea, schedules bimonthly sessions with our president

at which staff members can question him on any topic of concern. We call them information-flow meetings, and the president says they help him as much as they help us.

Each news or feature piece you try to sell to the media should serve some purpose -- and that doesn't mean to gratify the ego of an administrator or faculty member. Your goal may be as general as to enhance the academic prestige of the college or as specific as trying to fill a certain course in danger of being cancelled because of few registrations.

Sometimes the goal of a publicity campaign is a matter of survival. Two years ago at Temple, we faced such a situation. Our hospital, like most inner city university hospitals, was in deep financial trouble. We had expanded our services to the needy to the extent that we were serving our way into bankruptcy. A $25 million deficit had accumulated at the hospital, and the banks were threatening to shut off our credit. The hospital was not receiving a penny of state subsidy, even though the university is state-related. Our only hope was the state legislature, but we had to create a climate in which the state could reasonably come to our rescue -- an action never before taken to bail out a private hospital.

Our recommendation was to "go public" with our hospital debt problem, something we had been very quiet about. University Relations drew up a detailed proposal for sharing our predicament with all our constituencies, including the general public. The most important event was a news conference, well attended by the media. There our president dealt candidly with the deficit, the impending cutoff of credit, and the possibility that the hospital might be forced to close. He stressed the impact the closing would have on the community.

The news conference stimulated strong editorials as well as news reports. The "going public" campaign eventually led to a special legislative appropriation and $30 million state bond issue to purchase the hospital property while permitting Temple to continue to operate it. The campaign also won a national hospital public relations award.

If your goal is to have your institution better known throughout the country, you might try hitting the media in metropolitan areas far removed from your own. Temple began this five years ago by putting together a special mailing list of the largest circulation papers in each state. In most cases, we send them feature material that may relate to a current fad, trend, or concern -- but that still won't have to be rushed into print to be informative and entertaining. We have

built a reputation for well-written features with many of these papers. Stories four or more pages long are frequently used without cutting, sometimes right in the backyards of prestigious universities on the other side of the continent.

Know the media. It's unlikely that you can keep current on the media throughout the United States, but you have no excuse for not being familiar with the print and electronic media in your own town, your nearest metropolitan area, and throughout your state. It's easy, and essential, that you read your area's dailies -- at least the ones you concentrate on. Keeping pace with all the weeklies is a bit more difficult and magazine subscriptions are expensive, but fight for an adequate subscription budget and pick up at least the larger weeklies from time to time. You have to see what they're using. It is harder to monitor radio and TV if there are a lot of stations and you have only a small staff or if you are a one-person shop. But monitor one station a week to get a full range of its programming. This has to be done regularly because programming changes. Assign each member of your staff, if you have a staff, to a different station and have them make notes.

The point of all of this is to become familiar with what each paper and station uses or is likely to use. It is not only time wasting but it also can be insulting to try to sell an editor or news director on material that is completely foreign to that person's needs. An all-rock station isn't likely to want your 30-second spots plugging the next college symphony concert, for example.

Some talk shows can be quite helpful to your institution and the faculty member whose interview you arrange. Other radio interviewers are too simpleminded, or too rude, or too critical to do you any good. Or the show may be aired at such an off-beat time that the audience is limited. You'll never find out which ones to cultivate and which to avoid until you listen to them.

If you can do it without being overly aggressive, it's generally good to get to know the people handling the various sections of the newspapers you deal with regularly, and the assignment people at radio and TV stations. Don't be afraid to ask what they're interested in and how they would like a new story, feature, or op-ed page piece presented to them. If your budget permits, you might consider taking these key people to lunch, maybe two or three from the same outfit at one time. (Never, or hardly ever, mix people from different papers and stations.) It's always nice to be able to put a face to that voice on the phone.

Know your competition. Are you the only game in town, or are you only one of several dozen colleges and universities in the area? In the immediate post-Sputnik years, higher education not only received much funding, it was also considered a bigger story than it is today. State-funded institutions like Temple find it harder each year to secure an appropriation that keeps pace with inflation. The competition for newspaper space and radio-TV time is also far tougher. The news hole -- that portion of the newspaper devoted to news and features -- has shrunk considerably on many newspapers. As salaries have soared, staffs have been trimmed. A TV station that once had six news crews available during the day now has only two, and just one on weekends and at night. The UHF stations in our city have given up live coverage altogether. Even the two all-news radio stations have only two or three people on the street.

The tougher competition challenges the university news bureau director to be as resourceful and inventive as he or she can be. The University of Pennsylvania, an Ivy League school on the other side of town from Temple, has a business school, the Wharton School of Finance and Commerce, that is far older and better known than Temple's. But we have a very quotable business dean, a former federal manpower chief, and we use him. Another professor is the former chief actuary for Social Security, and we use him. At the same time, we do not tackle Wharton in areas where we are clearly outclassed, such as in economic forecasting which they do regularly.

Knowing your competition also means knowing your own strengths and weaknesses, your strong departments, your faculty. Know which faculty members are good speakers, free from academic jargon and capable of translating complicated matters into lay terms. Know who's willing to be quoted on a moment's notice. Know who doesn't have mike fright.

The more competition you have in your area, the more you have to think of requests for coverage which the media can't refuse. There are some stories that are naturals -- if you present the event in such a way that the media wants to cover it.

Recently we learned that a 78-year-old man who had taken Temple evening courses for 24 years had written to find out how many credits he needed for a degree. He was too shy to return to class because a cancer operation forced him to use a voice box to speak. The Liberal Arts College dean agreed to waive the 120-credit requirement as he was just two credits shy and because he had proved his devotion to study over a

long period of time. Since Temple holds only one commencement each May, the man would have had to wait six months to get his diploma. So the News Bureau proposed a special ceremony be held in February at a regular luncheon of our downtown alumni club. The president presented the diploma while the old man's son and three daughters, all Temple graduates, looked on. And as an added surprise, we arranged to have the president announce that the man's granddaughter had just been accepted at Temple's art school, again several months ahead of schedule.

This one-man graduation ceremony made page one of all three daily newspapers in Philadelphia. It also received extensive radio and TV coverage, including editorials, and went on the national Associated Press and United Press International wires. But the occasion would have been lost in the annual May commencement coverage when more than 6,000 were graduated (including an 82-year-old man and the first blind student admitted to an American medical school in more than 100 years). By doing it the way we did, Temple received very favorable publicity and the occasion was memorable for the man and his family.

Know what's news. And use that knowledge to your institution's advantage. The editors and news directors with whom you deal must keep up with the news -- not only the breaking kind but also the trend stories that are Topic A, B, and C among their readers and viewers. Too many public relations people do not feel the same obligation to keep up -- or ahead -- of current events. But it pays off.

Two brief examples. Some years ago, everyone knew Pennsylvania was getting a personal income tax law as soon as the governor signed the bill. The chairman of Temple's accounting department worked with us on a story on what the new tax bill would mean to taxpayers, employers, and accountants.

The moment the bill was signed into law, on a very snowy morning, we hand delivered our story to the local media and mailed it to all newspapers in the state. The result: excellent coverage. Our accounting chairman was about the only non-political type quoted in the signing's aftermath. He went on radio and television, and Temple received favorable publicity.

Likewise, little filler notes began to appear in newspapers about the U.S. going on the metric system within the next 10 years. Just what would that mean to most of us? Working with a faculty member in math education, the News Bureau developed a five-part series on

metrics that included conversion tables and recipes. The stories dealt with metrics in the kitchen and supermarkets, in education, in sports and recreation, and in other areas. Each individual part of the series could stand alone or it could be used together. It ran 24 legal pages. To date we have clippings showing that more than 200 daily newspapers throughout the country have carried that five-part series (and the clipping service says they spot only about 50 percent of what is actually used). It was a good example of a timeless newsfeature. We even got fan letters on it from editors and managing editors -- a rarity indeed.

Your faculty can make news simply by their expertise. You should catalog faculty members every semester according to their areas. We supply editors and news directors with lists of faculty experts who are willing to be quoted or go on the air on short notice. Not that we rely solely on the editors to make the overtures; we also suggest appropriate people to the papers and stations when the occasions arise. But the list comes in handy in the middle of the night when there's a devastating earthquake and an editor is looking for a geologist or someone who knows Guatemalan history.

If you have a clipping service, check your clippings carefully. The slight mention of some one on your faculty being on a committee or working on a special project that you don't know about may lead to a good story. That happened to us when we found one of our physics professors was on a national physics research group studying the use of windows in energy conservation. By interviewing him, we got a national story on the group's work and practical suggestions any homeowner could use to save energy.

Careful reading of your course offerings will uncover some excellent stories. Courses on current topics, unusual interests, and new ways of looking at old themes often make good feature stories if you take time to develop them. "Woman: Saint or Sinner," "The West in Fact and Fiction," "Witches, Warlocks and History," are but a few of Temple's recent courses that we've developed releases from, making the metropolitan media all across the country.

"KNOW YOUR PLACE" TO INCREASE YOUR STATE/LOCAL EXPOSURE

Tom Corbitt
Director, News Bureau
Appalachian State University

Tradition has it that higher education is good. That newspaper editors are receptive to well written stories from the college or university news bureau. And that -- if the paper runs our story -- the public is interested in and will read that story.

These assumptions may be based more in theory than in the realities of these future-shock times.

Many of us produce not news, but either information or editorials. What then is news? It is an event in the life of someone you know. Or something that affects your life. Or something that is interesting to you.

Higher education -- the four-year kind, a product used by only 20 percent of the population -- by its very nature does not lend itself to the production of news. And our world is a classic exercise in inefficiency and academia. For example, Appalachian State -- long a teacher training college -- no longer has an education department. The department has become the college of learning and human development -- a term which means little to the public. "Practice teaching" is now "field experiences," and so on.

But there are positive factors. Higher education deals with people -- a subject that always is of interest. Our world can produce results which are appealing: wealth, happiness, health, fullfillment.

What, then, are our chances to improve local and regional coverage? The answer is in the acceptance of the realities of our world and in a philosophy and game plan to deal successfully with that world.

In that regard, think of your news bureau as an advertising agency, offering a variety of services based on carefully determined objectives for your client -- your college.

Specifically this game plan involves positive and obtainable purposes for your college or university. It is that every college or university has a unique place in the marketplace. Even institutions of similar background, size, or purpose are different because of location, personnel, or other factors. It is left to your "ad agency" to identify the uniqueness,

differences, and strengths, and then to use them to the best interest and advantages of your college or university. This philosophy, though non-tranditional, lends itself to any school, regardless of size, student body, or resources. How does this ad agency concept work?

First, let's advance some more theories and generalities about the state-of-the-art and then conclude by demonstrating how the news bureau at Appalachian State University puts this thinking into practice. If you read Advertising Age and Editor & Publisher, you have read the view of the David Ogilvys and others that advertising is now involved in "the positioning era."

Because of a variety of factors, advertising does not work as it used to. Positioning is a product of our over-communicated society. Each day, all of us are subjected to thousands of messages that compete for a share of the prospect's mind. That's the battleground in advertising and, I contend, in news bureaus.

In the 1960's, we were involved in the image era. The reputation or image was more important in selling a product than any specific product feature. This has lessons for those of us in college/university news bureaus, although most of us did not take advantage of these lessons.

The image era probably was the Golden Age of America, and ad agencies of the Golden Age outdid themselves in creativity. It took us a long time to realize that cuteness, humor, visual impact -- camouflaged as creativity -- meant little if it did not sell the product.

Of late, college/university news operations have become more cognizant of the role of advertising. Unfortunately, too often this awareness has taken the form of image era techiques, not today's positioning era sophistication.

And, unfortunately, too often we have turned out our stories, actualities and publications without doing the necessary homework. This involves careful research into the strengths, weaknesses, and public concept of our college or university.

But back to the mind and positioning era theory. Like a memory bank, the mind has a slot or position for each bit of information it has chosen to retain. In operation, this mind is a lot like a computer, but with one important difference. A computer has to accept what is put into it. The mind does not. In fact, it does quite the opposite. The mind

has a defense mechanism against the volume of today's communication. It screens and rejects much of the information offered it. In general, the mind accepts only that new information which matches its prior knowledge or experience. It filters out everything else.

Architects of the positioning era regard the mind as an inadequate container. They cite 500,000 registered trademarks and thousands of unregistered trademarks. During a year the mind will be exposed to more than 500,000 advertising messages. Yet, this mind has a reading vocabulary of 25,000 to 50,000 words, and a speaking vocabulary of one-fifth as much. Another limitation: the average human mind cannot deal with more than seven units at a time. In any given product category, most people cannot -- or will not -- name more than seven. In this world of change and complexity, people have learned to reduce everything to the utmost simplicity. Thus, according to positioning era dogma, the mind ranks people, objects, brands, even colleges and universities as a convenient method of organizing things and as a necessity to keep from being overwhelmed by the complexities of life.

So people rank products and brands in their minds. The process is likened to a ladder with a brand name on each step. To capture a larger share of the marketplace, a brand name must move up the ladder. A new product must establish a relationship to an old brand name. Thus, a truly new product does best if it tells what it is not, rather than what it is.

In this positioning era, creativity is far less important than strategy. Advertising must be based on a unique idea or position. If it is not, we have learned, the message often is put in a mental slot reserved for the leader in the particular product category.

The company must know its basic business from a long-range point of view. Positioning is a concept that is cumulative, something that takes advantage of advertising's long range nature. If a company has positioned itself in the right direction, it will be able to ride the currents of change, ready to take advantage of those opportunities that are right for it.

In the positioning era, it is futile to battle the leader in a product category head on. Successful marketing strategy usually consists of keeping your eyes open to possibilities and then striking before the product ladder is firmly fixed.

If you are number one, you ignore the competition.

Ad agency thinking always asks basic questions about the role and function of the company, and about the agency. In the positioning era, these questions are:

1. What position, if any, do we already own in the public's mind?

2. What position do we want to own?

3. What competitors are to be outgunned if we are to establish that position?

4. Do we have the ability to hold and occupy that position?

5. Do we have the guts to try it?

6. Does our creative approach match our positioning strategy?

Some of these questions and some of the theory is mute when your product is higher education. Generally, what you have is what you have; i.e., you are going to have to get the job done with about your present resources. But then if you are desperate enough to contemplate positioning era theory, then the old method must not be working. If your school occupies the top rung on its product ladder, why change?

So far, I've quoted or paraphased current advertising theory. If we had time, we would show examples of good and bad applications of this theory.

But let's get specific. My school is Appalachian State University. Its enrollment is 10,208 and growing. Eighty percent of our students are first generation college. One-fifth come from families with a yearly income of under $7,000. ASU, one of the 16 University of North Carolina campuses, traditionally has been a teacher training college.

So what's the Appalachian position? What position do we want?

It cannot be summed up in a single thought or statement. Several things are clear, however. First, we have our mountains. And the clear, distinct mountain culture. If being poor but proud is a virture, then Appalachian traditionally has offered quality education at the lowest possible cost. In our pluralistic learnings, it is acceptable, even chic, to have our mountain ways. Further, it seems that the boonies--where ASU always has been are where it's happening, especially if writers from the Washington Post and the New York Times visit us and spread the gospel. Rural is better than urban. Small is better than large.

To advance the position further, mountaineers are supposed to be at peace with their world. Thus, ASU fosters a spirit of cooperation with two-year colleges and other four-year colleges and universities.

Mountaineers are soft-spoken and slow to speak, which is a good position to have when dealing with the media. That thinking manifests itself to the extent of even favoring the weekly over the daily, the P.M.s over the A.M.s.

And if Doc Watson can win a Grammy and Richard Petty has supper at the White House, then we "ain't affired" to be on radio and television.

Media types aren't any different from anybody else. As such, they deserve not to be bored, lied to, and put off. You wouldn't want to send them mail too often with words you yourself think aren't very good reading. Media folks have interests like everybody else. Most of what they print is about people -- especially local people.

More specifically, take care of the little things, the hometown releases and the hometown media. The metropolitan dailies and the networks will then take care of themselves.

So:

1. Do every meaningful hometown release that you can. Know your local editor and package your material so he or she will know that it is more than a new chairperson being named for the foreign language department.

2. Write straight news short and features long. Do features regularly. Include a good picture. Give the weekly the scoop. Send the story to the weekly on Friday and to the daily the next Tuesday.

3. A picture is as good as a story. A column inch is a column inch. A feature picture -- like a feature story -- will get used if it deals with a universal theme.

4. Treat the broadcast media as equals to print. Most of us do not. We are print-media orientated. Write all your broadcast stories separately for the broadcast folks. And why not try writing it for the broadcast first and then rewrite it for print? That might lead you to write your print story shorter and clearer.

5. If you are to be successful in this, also read the local papers, listen to the local radio stations -- not just to the papers and

stations you like and prefer. And read the books, papers, and magazines that college students read. Know who Janice Ian is and how she made it.

6. At the same time, become familiar with the CRT, the VTR, the telecopier and the coupler. Each is a vital part of our profession. Your ultimate success or failure will depend on how successfully you package -- which is part of positioning -- your product. You must package -- or present -- it on the terms of the media and the public, not on your terms or the terms of your faculty.

7. Throughout it all, keep absolutely serene and good humored. Know that your position is proper and have faith in it and in your ability to carry out that positioning.

In conclusion, I have not totally and specifically spelled out the Appalachian State University position to you. And I'm not going to. Actually Coke doesn't give its formula to Pepsi.

BIG COVERAGE FROM SMALL SHOPS

Sy Friedman
Director of Public Information
City Colleges of Chicago

Did you hear about the college public relations representative who walked into the city room of a major newspaper and carefully explained his carefully typed news release to the night editor?

The editor listened and thanked him. The college PR person left, only to return moments later to add one more sentence.

Unabashed, the editor walked over to the waste basket, picked up the rumpled paper, and smoothed it out.

What went wrong?

(a) The release didn't "grab" the editor.

(b) It was written poorly.

(c) The editor had too many stories and too little space.

(d) The editor's alma mater had lost last week's football game to the college you represent.

(e) A marital spat took place before the editor left for work.

(f) All of the above.

Most likely, the news release wasn't newsworthy in the editor's eyes. But you can explain -- you're busy and it's hard to comb the campus for story ideas. And how many headline events take place at your college anyway?

How then can you find and write an attention-getting story about your college that the media will use and come back asking for more? And how can you be productive if you happen to be a one or two-person PR shop and are saddled with routine, time-consuming extra duties and hampered by a tight budget?

For one thing, develop campus news sources by getting to know as many persons as possible. Start with students, counselors, janitors,

security guards, department chairpersons, the registrar, the librarian, the president, the lab assistant who cleans test tubes, the night cleaning person, and the part-time instructor. In other words, cultivate anyone who can provide a news tip.

One part-time instructor at the City Colleges of Chicago where I work informed me about a nun who appeared in his Saturday morning adult education radio-TV repair class "so that she could learn a trade when she retired." The result was a feature story and photo layout on "Meet Sister Fix-It," carried by media throughout the United States and Canada, and in Ireland.

Another suggestion is to keep your eyes open. For example, a campus news officer saw an attractive woman student being followed across campus by a duck. The story went something like this: "There was this girl. There was this duck. The duck was following the girl. The duck thought the girl was its mother. The reason: imprinting." The story was used by The New York Times, Time, and Newsweek, among other publications, and provided ample footage for television cameras.

One way to serve the electronic media is to provide "beepers" via phone on fast-breaking news as well as routine events on campus. Radio stations are grateful for the "actuality."

Another way to keep the electronic media interested is to offer assignment editors money-saving "TwoFers," two stories for the price of one. The theory is that a TV crew can shoot a second story while on campus if you have a second item as newsworthy as the first.

For example, suppose you have informed the TV assignment editor that older adults have snared the Lieutenant Governor for a 1 P.M. discussion on financial help to the elderly. Fine, says the assignment editor, and prepares to send a TV crew. By the way, you point out, at 2 P.M. Korean and Vietnamese students, old as well as young, will be in a classroom down the hall from the first event. The cameras can catch 'em learning English as a second language as they prepare to become American citizens. The result is a "TwoFer" for a grateful TV assignment editor who is likely to respond the next time you call with a similar package.

That same instructor who helped teach a nun how to fix radio and television sets can come in handy when a newspaper needs an authority to help expose TV repair shops that may be gyping the public. Because of your reliability, the city desk asks you to recommend someone from

your faculty. You suggest your available radio-TV instructor. The newspaper exposes the "bad guys." The result is a week-long front page series in the Chicago Daily News with the instructor and the college getting pats on the back.

Speech and debate instructors were in demand during the Ford-Carter TV debates preceding the 1976 presidential election. The Chicago Sun-Times asked for and received a critique of the initial debate from a faculty member at our college. The paper, jammed with national coverage of the event, provided space for local analysis by the teacher. The editor thanked the teacher and the City Colleges of Chicago for cooperating.

Unusual items always are newsworthy. For example, there are the 75-year-old art student who is graduating after attending classes for the past 15 years, the retired grocery store employee who is realizing his dream by going to college for the first time at the age of 65, and the auto accident victim confined to a bed for two years who started to college in her bedroom. The latter became a captive viewer of TV College classes offered by the City Colleges of Chicago after her daughter turned on the edicational television station one day. By the time the mother became mobile again, she had completed requirements for the Associate in Arts degree. She went on to earn a Bachelor of Arts degree and today teaches elementary classes. She is one of 100,000 persons who have taken TV College courses in the past 20 years. Her story hit every paper in town.

Even a typing class can be newsworthy. One evening an instructor planned a ceremony to issue certificates of completion to handicapped persons who had learned to type using fewer than 10 fingers. One young woman used the stub of one arm to shift on her electric typewriter and five fingers on her other arm to type. The story stirred a state legislator to sponsor a bill providing $125,000 to continue the program -- just as funds were running low.

When a Chicago city health ordinance set guidelines for restaurant owners and operators to provide clean establishments, the City Colleges of Chicago established food service sanitation classes to fill the need. Instruction was not only in English but also in Greek, French, Korean, Japanese, and Chinese. The story was used by ethnic newspapers as well as other media.

Radio and TV crews need student reaction to national and international events. When news such as the death of China's Chairman Mao breaks,

the nearby college is the place for cameras and mikes. Making students and staff available within minutes is part of the service the one or two-person PR staff can provide.

While you may be limited in staff and budget, you can get your message across to the public through a weekly public affairs radio program. It gives you an opportunity to update a story you have developed earlier or to amplify an item that had to be confined because of space limitations. To save time, you can schedule three half-hour taping sessions in about two hours. Radio station WJJD in Chicago carries our programs year-round on Sunday mornings. Any faculty member, student, administrator, or staff member is fair game. They include the security officer who discusses behind-the-scenes activities on campus, the librarian who is developing a new system to keep books from walking out the front door, and the registrar who is ready to "give up" each week prior to the start of a new semester. Senior citizens are eager to tell about their interests, especially practicing better health habits for longer life.

Photos help get the message across to print media. We supplied pictures in a report about our TV College and gave permission to use text to The Chronicle Of Higher Education, which presented a boiled-down version of a 64-page publication. Dailies as well as weeklies use photos of new hires and those who receive promotions. We keep color slides of the campuses and the people in them filed and ready for TV demands. We routinely shoot photographs for catalog, brochure, and promotional uses when we visit the nine campuses of the City Colleges of Chicago. The photo file becomes a resource for local newspapers and other publications. One time a stock shot of students dancing together in a gym class was used by People magazine to illustrate the return of ballroom dancing. The grateful New York editor returned the photo with a warm thank-you.

Budgetary problems hit the one and two-person PR shop even harder than larger staffs. To make do, you offer more TV "TwoFers" for double exposure. With few exceptions, you hold every release to one page. You mail less frequently and stuff four releases in one envelope to cut postage. It results in sharper writing and editing, and makes you welcome at any city desk.

In short, work hard to develop a story, write it tight, but let it sell itself.

Accordingly, you avoid walking into the city room and telling the night city editor what a great release you have written. He'll know, and so will you.

HOW TO GET COVERAGE WITHOUT RELEASES

George B. Eager
Director of Communications
Princeton University

Most of us recognize the demise of the news release. Several years ago many of us began to wonder if we were losing our touch. We had practiced our profession in an era when the news release was the mainstay. If one wrote well -- and of course we all wrote impeccably --, there was no question about whether the story would appear in local papers, there was an excellent chance it would appear in regional media, and, enough times each year to keep your and your management's morale up, you could see your material in the national media as well.

Sometime in the early '60s our batting average slumped. Perhaps the most important reason was the increase in the size and the quality of the competition. By then, hundreds of college and university presidents had seen the light about the value of public relations. Institutional PR officers suddenly proliferated, and of course they all had important messages to convey to education, science, and cultural affairs editors throughout their states and beyond.

In the spring of 1975, I visited Peter Janssen, then education editor of Time. I happended to be there just as he began looking at the releases from that day's mail. The stack, neatly piled up by a secretary, was about 15 inches high, and by Peter's own estimate contained 400 or so news releases. Naturally I asked, "Do you read them?," and he said, "Impossible. I would have time for nothing else." He explained that in many cases he knew by looking at the news release letterhead that he could discard certain stories. Then he pulled one off the top, looked at it for a minute, and said, "Would you believe -- continuing education in Hackensack?" Peter said he would read the lead paragraph of others before tossing them out, and only very few would he read all the way through. Some of these he would retain, perhaps for a round-up story of some kind, and a few others he would actually follow up with a phone call.

What happens at Time also happens on a smaller scale at Greensboro Daily News, Philadelphia Bulletin, and Charlottesville Daily Progress. So one of the answers to why you want to get coverage without news releases is that, if you want coverage, you had better think about alternatives -- before your management begins thinking about them.

Let's not abandon the news release altogether. It still has some great uses which would be difficult if not impossible to achieve by any other means. In particular, I think of the obituary of a faculty star with distinguished credits running three pages, or the annual statistics on admissions, or who is to get your institution's honorary degrees. Things like that still need to be done by news releases.

But let's look now at some alternatives. Now most of these have as their underpinnings a thorough knowledge by you, the practitioner, of the media and the media people, who are the object of your affection. One must read extensively, with great care. One must politely but purposefully interrogate media people and others who know them. And one must have a good system for recording important intelligence so it's at your fingertips when the phone rings or when the mail is opened. I'm still pretty old-fashioned about these matters, but for a low budget operation like mine, the 3 by 5 card file is the best way I've found to keep such information.

Here are some ways I've used to get coverage without releases. Not all of these items are applicable to all institutions. It depends on the size of your institution and the kinds of activities going on there.

At the top of my list are the telephone and the letter. These are marvelous devices for trying out the idea, for issuing the invitation, for offering the congratulations, for sending the clipping, for marking the excerpts, for sharing the humor, for offering the exclusive, and for giving the date and the hour of an event at which you would like a news media person to be present.

The second category I have called "hit the road." I think it's very important to "show the flag," as we call it, regularly in the editorial offices of newspapers and magazines and in the offices of news directors at radio and television stations. Our strategy at Princeton is not to go there to sell specific ideas but to establish and maintain rapport with those people. Then you will be adequately informed so that you will begin to get questions from them about trends -- about admissions, university policy on gay people, or any number of things. Very often we find that the last man or woman in to see the media person is the first one who's going to get called. If I've been by the Washington Post within the last couple of weeks, and suddenly the guy at the Post has a question he wants to ask somebody, he thinks, "Well, maybe George has got a professor up there who could give me a slant on this."

The third category I call "a not-so-social media visits program." Take a look at what's going on on your campus, whether it's a concert, a play or a lecture, the dedication of a building, or an athletic event.

Can you build around that event an opportunity to mix a small number of your favorite media people with a few faculty people whose interest parallel the editors' interest? We systematically invite a group of editors and their spouses to Princeton home football games, and this has had an amazing impact. We had one game at which we concentrated on the science editors. We had the science people down, and we got some of the top Princeton energy scientists, transportation people, and so on. Before the game, we gave them Bloody Marys and sandwiches. Before and after the game we had a chance to mix those people up with faculty and with some of our student leaders who are also of considerable interest to the media. Chances are that, the next time one of those science editors is working on a fusion energy story, he or she is going to remember having met the person who runs the Plasma Physics Laboratory at Princeton.

Learn to adapt your invitations to the interests of the media people. I kept asking the wire service bureau chief from Trenton to football games, and he kept saying, "Oh thanks, I can't come that day." Finally he said, "Look, I don't like football. I'm a hockey fan." I wrote that down in my little intelligence file, and, when first game of the hockey season rolled around, I called this guy up and said, "How would you like to go to the hockey game?" And he said "Great." He came up, and I got him together with some people at the university.

The fourth category I suggest is that you study your publications and keep very good lists of media people to whom you're sending them. We have an internal tabloid, The Princeton Weekly Bulletin. I'm sure a lot of you have something like this. This paper started out rather modestly in September 1975, and we soon put about 300 editors and free-lance writers on the mailing list. We print in each issue permission for media people to take anthing from it that they like. The results have been amazing. We've had stories in the New York Times written right off the Princeton Weekly Bulletin. The reporters may call up the subjects of the PWB features, get more quotes, and put new leads on, but the Bulletin stimulated -- in the area between Boston and Richmond -- at least 60 stories in its first six months.

We also have a quarterly magazine, a more substantive publication. We have a number of media people -- but not as many as get the Bulletin -- who get the magazine. We also offer permission to use material from the university magazine.

Occasionally we clip a good story from the Princeton Alumni Weekly, Xerox it, and send that around with permission to reprint. Even the student newspaper, the Princetonian, occasionally comes up with an

interesting, well-written feature. We clip that, get the editors' permission, and make it available.

We send a sizable number of Princeton University telephone directories to reporters and editors to use at their desks. We send about 250 copies of the listing of all faculty and staff members with their office and home addresses, so that the editors will have it right there when they want it. We send, as most of you do, the President's Report to a lot of media people. We have an Annual Institutional Data Summary with brief statistics for a given academic year. Published at the end of September, it has the latest information about the budget and the number of students, with a breakdown of male/female, minority groups, and so on. We send that to a lot of people.

Let's discuss excerpts for a minute. If you have an articulate president, you will want to send his or her speeches, with the key passages marked, to "Notable and Quotable" of The Wall Street Journal and "The Sounding Board" of The National Observer. The Chronicle of Higher Education uses essays on its back page. Even CASE CURRENTS occasionally will use a quote. All of this comes back to the business of knowing your media. You should constantly have in mind nearby newspapers, radio stations, talk shows, discussion programs on television, or whatever -- places where you might direct some of the wise comments by your president or other officer of your institution.

Another way to get coverage without releases is what we call at Princeton the feature digest. It consists of two, sometimes three, legal-length pages. It's made up of one-paragraph summaries of feature ideas, which we put out on the 15th of each month. These are the kinds of things that Pete Janssen will read. He doesn't have time to read a long news release, but when he can see one idea per paragraph, he's interested. Feature digest has had amazing success. It goes to magazine people who would never use a news release as written. It goes to producers of documentary television and radio programs. It goes to a lot of free-lance writers.

Another thing we call radio shorts. These are timed spots, and they range all the way from historical things to the latest developments in environmental studies, urban housing, or whatever.

We don't have one yet, but we're planning a faculty resource guide. This publication lists professors and administrators who are available to the media to answer questions in their particular areas of expertise. You must start out by getting your faculty's cooperation. Don't just automatically put your faculty stars on a list like this because it means

they are going to have to answer some phone calls at some point. They must be willing to help.

The radio voicer or actuality is a good device, particularly for your local radio stations. If you have something that's about to break and you've got all the facts together, give your local radio station a break. Call up the stations -- they all have recording devices. You do have to adjust your copy because it's going to go on the air. You can't just read a release written for print.

If you have a film, especially a good one, try to get all the TV stations within reasonable distance of your institution to videotape it. If they transfer your film to tape, they can keep it on the shelf until one of these days they're desperately searching to fill out of a half-hour slot or a 15-minute slot. If they've got your film on tape, they're likely to use it.

Don't foreget the picture-with-caption possibility. It's still very popular with most newspapers. We're in the midst now of encouraging student photographers -- some of whom are very, very good -- to bring their best stuff in and let us look at it. Occasionally, a student shows up with a marvelous picture, usually something candid and sometimes something humorous. We buy it for ten bucks, which delights the photographer. We move it out with a caption, and shortly it appears somewhere. That's much easier than writing a news release.

When you do have an on-campus press visitor, think about how you can best maximize the fact that the person's there. If you know a few days ahead that somebody is coming, call the president's office and ask, "Do you have five minutes just to say hello to so-and-so from such-and-such a paper." I wouldn't bother the president with everybody, but the president is probably willing to take a few minutes to say hello to press people who are important to you. Then the visitor feels special.

Are there any press groups in your area -- state press association or state press photographers' association -- for whom you could arrange an annual meeting on your campus? If you can get them there, you've got an opportunity to do some things for them and with them that might be very productive.

Another possibility is to run small briefings for special categories of press people. We are planning a series of these. We are planning to invite perhaps a dozen, or 15 at the most, of the <u>best</u> of the cultural affairs editors, the <u>best</u> people who write about urban housing or environment or energy or transportation. To do this, you've got to

have faculty cooperation, but such a program can pay big dividends.

I want to give two examples of stories that have appeared without news releases. The April 26, 1976, issue of People Magazine carried a two-page story called "Jocks." It says "Princeton women called her coach, the world called Betty Constable a champ at squash." It's a nice feature about Betty Constable that came right off the Princeton feature digest. In the winter of 1975, we had one of Betty Constable's stars, Emily Goodfellow, in the feature digest. We pointed out that, for the first time in Princeton history, a varsity athlete was about to win 12 varsity letters -- and it was a she. Ed Roberts, a Pulitzer Prize-winning writer at The National Observer, called up and said, "Emily Goodfellow sounds very interesting. Can I come up tomorrow?" The result was a big spread in "Mainstreams," Ed's column.

I also believe in the advantages of press passes, whether reporters need them or not. If you can put something in their hands that identifies them as welcome persons at your institution, I think that's good.

We have also a contact card, a printed 3-by-5 card with a Princeton tab on it, that fits into editors' contact files. The card has the names and phone numbers, both office and home, of everybody on the communications staff.

We're done a lot of research on our alumni in the media. If you have alumni who are editors of papers and magazines or news directors of radio and television stations, it'll be worth some effort to find out who and where they are. We've done the same thing with our alumni in the Congress, and every one of them gets the Princeton Weekly Bulletin and some other things from my office. We make the same effort with key people -- alumni or not -- in the federal agencies with whom we do a certain amount of business.

Undoubtedly there are even more ways to get coverage without releases. The important thing to remember is that you need to personalize your approach. Spend more time staying in touch with media people and less time at the mimeograph machine.

5i

STAGING A NEWS CONFERENCE

H. Wayne Hughes
Broadcast Bureau
West Texas State University

Dr. Jones and his fabulous wind machine are about to make the news again. Several months ago, he came up with a new kind of Nylon gearing system that cut down on vibration. Now, the energy miracle is ready for use on individual farms. What to do?

News releases, radio actualities, and visits from television news departments adequately covered the scientist's premier effort. But this additional development warrants publicity. The answer is obvious: You hold a news conference. So, you send out the invitations, gather up Dr. Jones, a model of his revolutionary unit, pick a room, and set up some chairs.

If you're staging your first news conference, consider these basic rules:

1. Choose the time carefully. You know that the afternoon editions of the papers in your area "go to bed" around 11:00 a.m. and the presses begin to roll about 2:30. The television stations probably have a 4:00 p.m. film deadline for their 6:00 newscast. Exposure on a noon broadcast means a 10:30 a.m. deadline.

A compromise is in order. Pick a time that allows all representatives to get an even break at the news story.

If the personalities in your target market traditionally express concern with one medium scooping the other, you can try to "embargo" the story. That is, request that the reporters hold the facts for concurrent release. But, it will be a request only. You can never pretend to tell the outlets where, when, or how they use information.

2. Pick a conference site accessible to the reporters -- not necessarily a room on campus. Choose a room away from the hustle and bustle. If it's to be at an airport, arrange for a conference room. If it's to be off campus, look for a bank or public utility company hospitality room. Make sure the room has adequate ventilation and electrical service. If Dr. Jones is to be the focus of the conference, pick a room that will allow you to set up a single desk and chair for him.

3. Arrange seating for the press, but be prepared to be flexible. Don't put the seats close to the desk. Most of the TV reporters will need room to set up light standards. That same space doubles as a good place for still photographers to pop in and out. On the other hand, don't put the seats so far back that reporters will have to shout their questions or your subject will have to strain to hear.

4. Give ample notice of the news conference by sending out an advisory sketch giving the traditional five W's. On the day before the conference follow up with a phone reminder. Don't provide interviews in advance -- they cause hard feelings with the rest of the media.

5. Call it a "news" conference not a "press" conference. It may seem unimportant, but it does make the difference in the way some electronic media regard your efforts.

6. Begin promptly. It's not your fault if some journalists fail to show at the proper time. They'll know better the next time.

7. Make an opening statement. This gives you an opportunity to focus everyone's attention on the business at hand and ends the inevitable "bull" session that occurs when reporters get together. During the statement, reiterate the purpose of the conference, introduce the central figure, and set a general time limit. Unless time limitations are particularly strict, don't set a definite conference length. The press corps won't abide by it anyway.

8. Follow local protocol. You may determine the most senior reporter to be present and arrange with him or her ahead of time to ask the first question. The senior reporter will appreciate your respect for his or her position in the professional community. Don't feed a question, but simply offer the opportunity. In some cases, a statement from your Dr. Jones may lead the questioning.

9. When it's clear that questioning is complete, thank the reporters for coming. As a last courtesy, offer individual reporters time for in-depth interviews. Allow yourself approximately double the time you had planned for the actual press event.

10. Don't abuse the news conference format. Dr. Jones' development is important, as is the appointment of a new president, or the receipt of a large bequest. News conferences should be held for major occasions. They're not gimmicks to attract publicity; they're a route to greater understanding.

DEVELOPING A FACULTY NEWS CONTACT DIRECTORY

Arthur V. Ciervo*
Director of Public Information and Relations
The Pennsylvania State University

"Piggy-backing" onto breaking news stories or feature articles can be facilitated through publication of a faculty-staff source directory for the news media. This technique is particularly effective in urban areas. There reporters frequently do not have at their fingertips names of experts they can call for quotes or background information on stories.

Press Contacts, Georgetown University's directory of faculty-staff sources, includes 59 typewritten pages of names and phone numbers of 316 campus experts, who are willing to talk with reporters on subjects ranging from Africa to women today. Listings are alphabetical by topic. For example:

ECONOMICS

Business Cyles and Economic Forecasting

Dr. George J. Viksnins
Associate Professor of Economics
625-4297 (office); (202) 333-4364 (home)

Cost-Benefit Analysis of Government Policy

Dr. Gerard M. Brannon
Chairman and Professor
Department of Economics
625-4121 (office)

The names of sources are also indexed.

No number is published in the directory without permission. A PR staff person usually invites the faculty member to be listed in our directory, explains its objective (to gain publicity for the university), and what is expected of him or her when the press calls. We include home phone numbers only when permission is given.

*Ciervo was director of public relations at Georgetown University when he wrote this article.

An introductory statement in the front of the directory encourages writers and editors "to make use of the academic expertise listed in this directory for background information or for reactions pertaining to breaking news stories."

Also included in the directory are the names, titles, and phone numbers of the key university officers, numbers of the staff members of the office of public relations, and directors of the university's research centers.

To each directory, we add, with a paper clip, a 4" by 6" bright red label headed "Need To Know?" This is for the benefit of media people who often lose directories. And on it we list the names and phone numbers of key members of the public relations staff, and the ten "current topics" which we predict to be very much in the news during the coming year. Constitutional law, consumerism, the economy, the energy crisis, and the Presidency were 1975 topics. The name and phone number of a contact in each area are given. The reporter can stick the label on his wall for quick reference. A television reporter recently told me that the label is so bright he uses it to "home in" on his desk when he's walking around in the newsroom.

The directory is revised each summer, drawing on names of faculty members who have appeared in our news releases, internal newsletter, alumni magazine, Story Ideas (a features list), etc. It is then distributed, by hand and by mail, to news media in Washington and several other cities. We also keep a supply on hand for new media contacts made during the course of the year.

Our PR staff finds the directory useful. It is difficult, particularly at a big school, to remember names of all the experts. When a reporter asks us for an expert on a subject, we, too, can refer to the directory for assistance. It is particularly helpful to new members of the staff who are not well acquainted with possible campus sources.

Press Contacts has been well received. As a direct result of its publication, sources are frequently included in newspaper or magazine articles or on radio and television programs.

MEETING THE PRESS

Robert C. Bynum
Public Information Officer
University of California, Davis

Many faculty members and administrators are suspicious of reporters. To help campus people overcome their suspicions and to help reporters get their stories, we distribute a three page guide to "meeting the press."

For instance, we recommend:

1. Make sure you know who the reporter is and which newspaper he represents.

2. Try to see the reporter personally rather than talking over the phone. Distance and deadlines may make this difficult, but face-to-face communication is always desirable.

3. Work from notes if you are answering a difficult question or dealing with a complex problem. This will help insure that your answers to various reporters are always consistent.

4. Be sure you understand the question and that the reporter understands the answer. Do not assume the reporter is well informed on the subject under discussion.

5. Be cautious of the humorous or facetious response; it may not seem as funny in cold print.

6. Assume everything you say to a reporter (even in a social situation) will appear in print. "Background" information may show up in a story, sometimes attributed to "a university spokesman" or "an informed source." Also, editors have been known to override a reporter's "off-the-record" agreement with an interviewee.

7. Be honest and admit it if you do not know the answer to a question. When possible, help the reporter get the answer if it is important to the story.

8. Keep your answers short and limit them to the topic at hand.

9. Use uncomplicated language rather than technical terms. When technical terms are necessary, define them. If you do not explain a complicated story, the reporter will attempt to, and the results can be surprising.

Here are some additional pointers that may help you in dealing with the press.

Conflict is news, the routine isn't, and reporters often frame their questions to bring out the conflict of a story.

Remember that to a reporter friendships are not as important as getting the facts for a story and meeting deadlines.

The reporter is after a story, not you. Most reporters try to be objective and honest. If you are misquoted, try to get back to the reporter (who can often correct an honest mistake) rather than taking on the newspaper hierarchy or mounting a letter-writing campaign.

Tape recorders are used by more and more reporters so that they can pay closer attention to the discussion and run fewer risks of misquoting the interviewee. But a reporter interviewing you on the phone should let you know if a tape recorder is being used.

Although we prefer to let the faculty member or administrator be the spokesperson (and the reporter prefers to speak to the person responsible for the area or subject under discussion), we will answer a reporter's questions for a member of the campus community. In these cases, we usually have a written statement we can read or hand to the reporter.

We further suggest to our faculty and administrators that a call to our office before an interview can often be helpful, particularly if we know a reporter and how he or she approaches a story. We can point out areas the reporter may ask about, as well as some of the hazards to watch for. If the interviewee prefers, we will sit in on the interview. We often learn something too.

HOW TO TARGET YOUR NEWS RELEASES

Winston Cox
Director of Information Services
Eastern New Mexico University

For 40 years, Eastern New Mexico University's information service sent news releases to every medium within a 400-mile radius of the Portales campus. The office served as a non-discriminating clearing house for countless PR items, most with little news value.

Today, however, our office has a new name and function, our releases are targeted to specific news media, and our institution gets more coverage than ever before. Here's how we've done it.

First, we stripped the mailing list from 250 to 150 news media names by simply deleting those outlets that have asked to be removed.

Next, the university formally changed the name of our office from public affairs to information services. With the new name and function, we became able to reject items with little news value. We are now more honest and more critical.

Last year, we conducted a survey of the 150 print and electronic media names remaining on our mailing list. We asked editors to tell us the sort of news that they would like to receive from ENMU.

The questionnaire's 37 items described types of information available to the editors, such as final enrollment statistics. In marking "yes" beside any of the 37 types of information, the news person could also indicate whether he or she could use photographs.

The questionnaire covered one sheet of paper, front and back, and took only about one minute of an editor's time to complete. We provided a prepaid return envelope.

The gratifying 90 percent response told us, in writing, exactly what to send to each outlet on our mailing list. This put an end to the wasteful blanket release system.

The final step toward streamlining our information disbursal was to computerize the mailing list information received from our questionnaire. Each of the 37 information areas received a separate number in the

computer program, and we entered responses from each returned questionnaire. As a result, we can now select the news media that requested specific information. For example, enrollment statistics (item number 36) were sent to those outlets that marked "yes" beside item 36 on the questionnaire.

We also have the capacity to differentiate between print and electronic media. Lists of those editors interested in item 36, for example, return from the computer in two forms: 136 for print, and 236 for electronic. In the past we have been guilty of providing the same material to radio and TV people that we send to newspaper editors. With the time we have saved, we can now quickly rewrite releases for use by electronic media -- in 10-, 20-, and 30-second spots.

The changes we've made allow us to be firmer in our approach to releases. When a project director arrives with the comment, "Here's some of my great stuff. Send it everywhere," we can now point out that "everywhere" does not want it.

Now we know who wants what. And now editors know that a news envelope from ENMU contains information that they requested.

REFERENCE FOLDER GIVES MEDIA THE FACTS

Judith Rowan
Editor, Office of Public Information
University of Illinois

If you want to know how many items are in the University of Illinois Library (9,688,375), the number of seats in Memorial Stadium (71,227), or the average number of students per class (26), the 36-page Reference Folder is the place to look.

Because the three main campuses of U of I include 36 schools and colleges and some 60 other teaching, research and service units, the Reference Folder is used to compile basic information on all of these units, along with other useful facts.

The folder is designed for news directors, editors, and writers. A copy goes to every editor in the state. But our 8,500-copy annual run is quickly exhausted through requests from university departments and individuals who use it to answer questions.

It gives information on the administration, income and appropriations, enrollment, tuition, staff size, library holdings, and much more. There are calendars and maps for each campus and a list of public information officers and sources for specialized information.

A separate section on each campus includes general information, plus listings for service, teaching, and research units. Each entry contains basic information on the unit, the name of its director or head, and a brief description of its functions.

Only the cover, which also serves as an index, is typeset. The rest is typed in our office and photo-reduced by 15 percent in order to squeeze more words onto a page.

We revise the folder each fall by clipping each item and returning it to the original source for updating. We use a card file to keep track of when we send out clipsheets and to whom. This makes it easy to track them down when the revisions are slow in coming back.

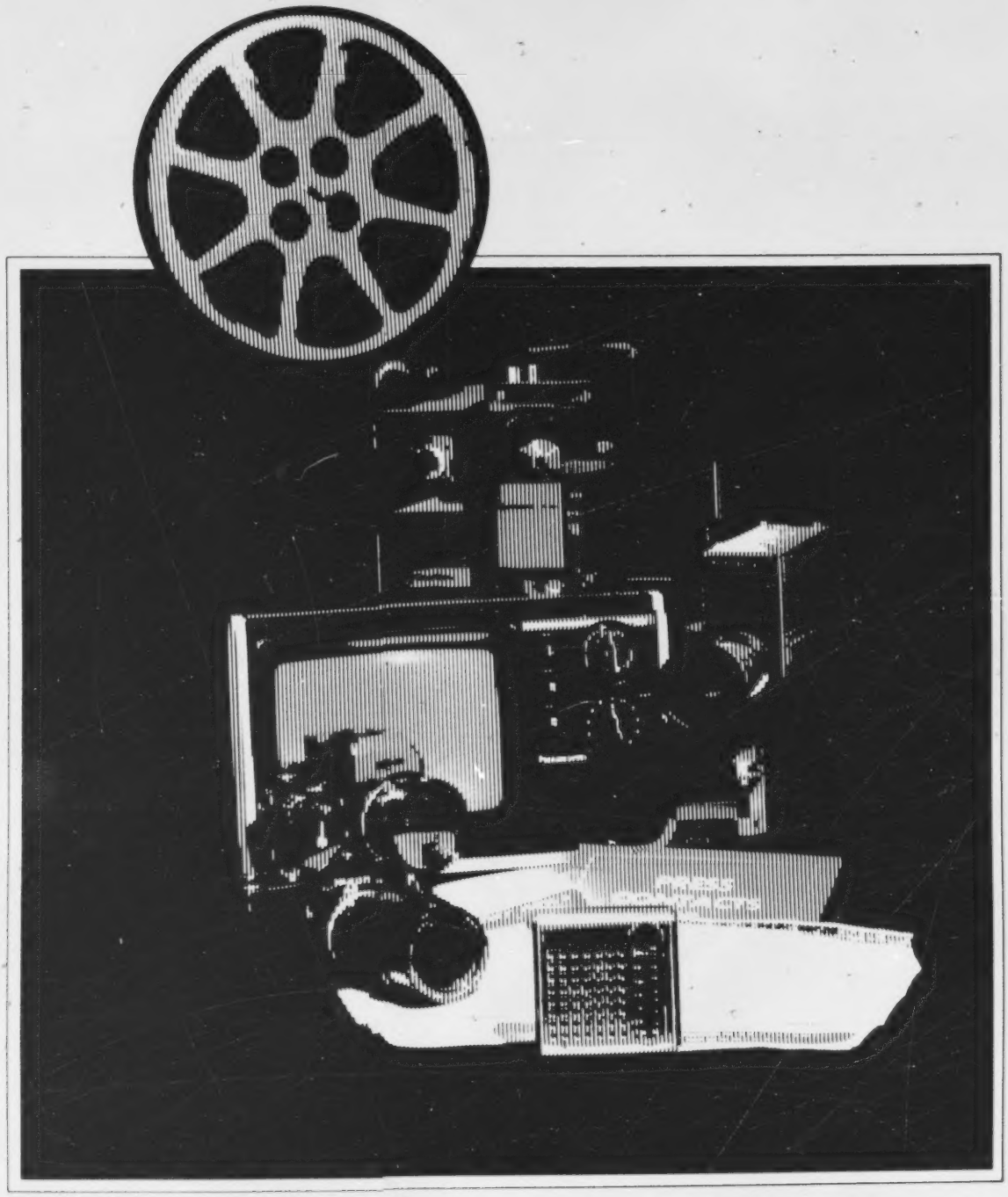
Each edition also incorporates new units. To keep overall size reasonably consistent, we drop a few items each year. In some cases this happens naturally by attrition; at other times we must be ruthless and cut. Our goal is to have as much useful information as possible in one place.

We have a complete file of Reference Folders going back to 1939; these are a great help in answering questions about the growth of the university.

Our unit cost is about 26 cents, and the annual revision is a one-person job requiring most of the editor's attention for a month or two.

If you are thinking about producing a reference folder, I'd suggest you model yours after one that is successful (like ours) and then make any modifications that seem appropriate. Once you do the first one, it's almost self-perpetuating.

News Service Operation: Print Emphasis



WRITE IT RIGHT!

Larry B. Dendy, Assistant Director for Information Services
University of Georgia

In few professions is the need to communicate more critical and compelling than in public relations. Regardless of how we define our jobs -- as image creators, information conveyors, support builders, morale boosters, or propaganda peddlers -- we have one goal: to communicate a message. Public support for higher education may be determined in large measure by how forcefully and persuasively we present our case.

One of the oldest and most reliable of public relations devices is the news story. Today, news stories seem to be losing some of their appeal, particularly with the emergence of new non-news oriented techniques and trends. But for speed and impact in delivering a message, the properly prepared news story is one of the most effective means. Far-reaching and long-lasting in effect, the news story -- whether printed or broadcast -- is an immediate, accessible, dependable, and credible medium. In short, it is one of the most valuable public relations tools.

Communication through news releases is vital to most college and university public relations offices. Through newspapers, magazines, and radio and TV stations, campus public relations offices can reach more people more quickly with more information than through perhaps any other medium.

But gaining access to this direct pipeline to the public isn't always easy. Before it ever sees print or hits the air waves, the press release must overcome an obstacle even greater than heavy competition from all the other news. That obstacle is the inability of many college public relations people to write a clean, clear, concise story.

Unless a release is so important it can't be ignored, or unless it has compelling local interest, it will stand or fall largely on how well it is written. A concise, direct, logically constructed story will be chosen every time over a wordy, rambling, disorganized release that an editor has to spend time revising. Most editors have neither the time nor the patience to rewrite releases. They'll use those that are journalistically sound and discard the rest of them.

Any public relations person ought to be able to turn out clean, readable news copy in his or her sleep. The principles of good news writing are fundamental to communication. Yet many college public relations people do not devote care and attention to the preparation of news releases. Stories churned out by these offices are examples of the worst kind of

puffery; they are full of gimmickry, grammar and spelling mistakes -- fodder for an editor's trash can.

The University of Georgia news service sends out more than 1,000 news releases a year. They appear in newspapers and are heard on radio and television stations throughout Georgia. Often they attract the attention of the wire services and major national news media. One reason our stories are used is that we try to prepare our stories as an editor or news director would prepare them.

We follow seven basic principles:

1. Follow the Associated Press style book. Most newspapers and broadcast stations use it; stories that follow it will require few style changes.

2. Follow fundamental news writing tenets; leads incorporating the five W's and H (who, what, when, where, why, and how), inverted pyramid structure (most important copy in the beginning), short sentences, short paragraphs, simple words.

3. Keep the writing clean, clear, and crisp. Don't muddle it with complex constructions and obtuse phrasing.

4. Keep news stories direct and to the point; tell the reader all he or she needs to know and no more.

5. Be sure feature stories are really features and not news stories with buried leads.

6. Check and double-check for grammatical, typographical and factual errors.

7. Pay special attention to spelling. If there's a grain of doubt about a spelling, consult the dictionary.

Certain rules seem to be particularly hard for college and university news writers to follow.

Be clear. Use simple words and familiar language. Aristotle advised that "anyone who would write well should speak as the common people do, think as wise men do." A news story needn't sound like a first grade reading book. But neither should it be crammed full of technical terms, specialized jargon, and unfamiliar words. College and university public relations people, who are constantly exposed to the esoteric, high-flown language of academia, often adopt it without realizing it. But as communicators we must remember that the rest of the world doesn't use this kind of language.

In a 1957 essay for a new edition of William Strunk's classic Elements of Style, E. B. White wrote, "Avoid the elaborate, the pretentious, the coy and the cute. Do not be tempted by a twenty-dollar word when there is a tencenter ready and able."

Be precise in wording and phrasing. Many public relations writers have trouble expressing and explaining ideas, particularly those that deal with complicated subjects or specialized knowledge. These writers play around the fringes of an idea, thrusting and jabbing with words that never get to the point. The reader comes away feeling he's missed something.

Use words that express lucidly and unambiguously what you want to say. The careful writer strives for the phrase or the sentence that illuminates a subject, that defines an idea.

Be concise. A writer who is serious about communicating seeks the precise word to express the exact meaning. Words are the writer's tools but they should be used judiciously. The craft of writing succinctly -- presenting the maximum amount of information in the minimum number of words -- must be mastered by anyone hoping to get a press release approved by a seasoned editor or program director. Prolixity has no place in the sparse news columns or on the five-minute newscast. The story must be told tersely and quickly.

A news story doesn't have to be short -- though short stories will probably be better read than long ones -- but it should be tightly written. Make one word do for three; boil down a paragraph into a sentence; condense a sentence into a phrase. Edit prudently. Any story can be cut; the trick is to eliminate words without deleting information.

Some words and phrases could probably be dropped from the English language without being missed. Here are a few, with suggested substitutes in parentheses: has been named recipient of (has received); to make recommendations for (to recommend); others in attendance were (others present were); he stated that (he said); according to Dr. Jones (Dr. Jones said); served as chairman of (was chairman, headed); in close proximity to (near); first evolved (began); at the present time, at this point in time (now); under the auspices of (sponsored by).

Get to the point quickly. A southern educational institution sent out a news release about the opening of a new museum of atomic energy. The story began: "It was December 2, 1942." The remainder of the lead paragraph told of 50 scientists gathered around an atomic pile to conduct a test which could mean that "the course of history would be irrevocably changed." The second paragraph named some of those

present, the third described the successful test. In the first sentence of the fourth paragraph, the scientists celebrated the event by passing around a bottle of wine. The second sentence of the fourth paragraph, which by now had run over onto page two of the release, revealed that the wine bottle is on display in the new museum. It took the writer four and a half paragraphs and almost 200 words to get to the point of the story -- the opening of the museum. Most editors probably didn't get past December 2, 1942.

The feature lead belongs in a feature story -- not a news story. Many public relations writers try to add interest to a story with a clever lead. It won't fool professional newsmen. They will see through the cover and, if the story has any news merit, they will rewrite it. If it doesn't, they will throw it away.

Avoid the story with a lead that gives a report-like overview of a problem or set of circumstances, but ignores the news angle.

Public relations writers are notorious for de-emphasizing the news angle in favor of promoting their institution. In dealing with the news media, this approach is deadly. A news release from a college about the selection of finalists for television awards began:

> In a joint announcement College President John Jones and public relations pioneer Sam Smith announced the names of 10 nationally televised programs...

The college and its president are not the most important elements of this story and to put them first is the kind of puffery that has given the PR profession a bad name. Gimmicks, circumlocution, and attempted cleverness degrade and devalue a legitimate news story. Editors demand -- and readers and listeners deserve -- news presented in a strightforward, direct fashion.

Professionally prepared, the news story can be an invaluable tool for the college or university public relations person seeking to reach a large audience quickly at minimum expense. The wise practitioner will perfect the technique of writing news stories concisely, clearly, and directly, using common, familiar words, simple constructions, and a straightforward approach. By writing in this fashion, the PR person gains exposure and creates good will for his or her institution.

FEATURE WRITING

Don M. Seaver
Director, News Service
Duke University

At several professional meetings in the past, I have heard the proposition that colleges and universities should go out of the news release business, that we should seek alternatives to get our story across.

Each of us faces a different situation regarding access to the media. For the school located in a large metropolitan center that is also a nerve center of the media, such as Washington, New York, and Chicago, I believe the suggestion may carry a degree of credibility. But for the majority of us, I think that a professional news release program should continue to be the foundation on which we build. Alternative routes to the media can be valuable, but it is the release program upon which we must depend for our day-to-day sustenance. I also believe that, when release programs fail, it is not due to any failure of the media, but to our own failure to meet the standards of writing and news judgment that the media establishes for its own.

Further, I believe that feature stories offer the greatest opportunity for college information people to obtain more than routine coverage in the media. Campus spot news stories of truly widespread interest are few and far between. Feature stories, on the other hand, are bound only by the wide-ranging interests of our faculty, the ability to make these interests meaningful to the public, and our own imagination.

To grasp the potential of the feature story, I believe we need a clear understanding of the difference between the feature and the spot story.

The spot story is event oriented, time dependent or related; it must be moved today.

Traditionally, the feature is the human interest story, the one that depends on touches of human experience and that often arouses emotion. It is usually not event dependent, although it may deal with emotional or human forces involved in a spot news event. It may also center on an event that, ordinarily, would not be of spot news potential. It is the tear jerker, the sob story; to coin a phrase, it tugs at the heart strings. The spot story chronicles events that may change life. The feature mirrors life as it is.

The media itself in recent years has broadened the traditional concept of the feature story. It may include news analyses, backgrounders,

and interview stories, among others. All of these offer fertile and sometimes unique opportunities to college information offices. With regard to the news analyses, we have the experts to give opinions on what news events mean and what they may lead to. In backgrounders, we have the experts to fill in technical and historical background, to provide material to put spot news events in perspective. The interview stories may cross the lines of both and go far beyond.

For our purposes, let's label features as any but the spot news stories; they are not time dependent. Features have characteristics that impose certain burdens upon us if we are to use them well. Features require more imagination, better writing -- or at least a different type of writing -- and enterprise. Perhaps features are best labeled as enterprise stories.

Feature stories also imply a type of organization that sets them apart from the spot story. The old inverted pyramid style is still the format for most spot stories. The wire services, especially, continue to use this format, primarily because of space requirements and ease of editing. Individual papers tend to use this style less on the news stories they generate themselves.

The inverted pyramid style embraces the big bang theory of the universe. It starts with the most important fact in the lead, hits quickly with the major facets of the story, then expands and elucidates. It trails off into facts of lesser importance. It is easy to cut without critical editing.

In a feature, the lead may hit with a bang, but it does not tell the most important part of the story. It intrigues the reader to go farther. It grabs attention and signals that more action will follow. A series of small explosive mines may be planted throughout the body of the story. Ideally, it ends with a mild bang or a twang of the heartstrings.

The general rules of feature writing are roughly the same as for any type, and it is easier to point out the don'ts than dos.

Underwrite rather than overwrite. Understatement in general is one of the most effective techniques. Avoid superlatives. If a man is famous, you don't need to say so. If something is outstanding, give the facts that lead to this conclusion and let them speak for themselves.

Avoid the special language of your institution. Readers don't understand it.

Avoid copious quotes that fill space but say little or nothing.

Do not be afraid of length. By their nature, features generally require more space. If the story is worthwhile and well written, it usually will be successful.

Now that you have the feature, what do you do with it?

Because of their nature, it may be useful to pay close attention to some basics about the media to ensure more effective distribution.

Size of the newspaper's news hole will be important. Morning papers usually have the largest news holes in their Thursday and Friday editions, afternoon papers on Wednesday and Thursday, the days of the great grocery ads. (On such considerations does the relative importance of news hinge.) Sunday papers are larger, but generally have less open space. They require special consideration.

The topic of individual stories also may make them candidates for special distribution. Religion stories, for example, might be aimed for Saturday afternoons and Sunday mornings when many newspapers provide some form of church coverage. Short, bright news features might be aimed for Monday morning papers. If I were a politician, I would always make announcements on Sunday afternoon when skeleton news staffs are scurrying to fill space with something more than wreck wrapups. Appropriate stories should be mailed to specialists, such as science, medical, religion, business, and education editors and reporters.

Features generally should be put in the hands of editors at least a day, and preferably two days, in advance of release times. Sunday features, those that go specifically to Sunday feature editors, should be put in their hands about a week in advance. Many Sunday feature editors lock up their sections several days before publication. Good art in the form of photos, line drawings, and maps should be available for every Sunday feature.

Art is vitally important with features. It gives an editor much more versatility in placing a story. If the editor has features of equal merit but only one with art, the one with art often will get the play simply because the editor needs to break up gray space.

A note of caution: Routine photos should not be sent with features. Avoid pictures of people in a line. Don't necessarily send a photo of the source for the story. Don't use pictures to please the source. Look instead for the eye-catcher to supplement the lead that intrigues.

What do people like to read about? A newspaper I once worked for conducted periodic readership surveys to find out what kinds of things

interested people (and thus interested editors). I have seen results from other surveys since. The results are usually similar. People read stories about medicine, about animals, and so on. But most of all, they read stories about people. This should give us a real clue to the potential impact of features.

At this point, I would like to include some leads from some feature stories that were written at Duke. While they do not represent the best (or the worst, I trust) in feature writing, they do illustrate some points about the potential value of features. All received significant usage in the media, including some radio and television time.

> DURHAM, N.C. -- Omar the ring-tailed lemur -- who usually tries to bite humans who stray too near -- lazily lets his fingerprints be recorded for prosperity.
>
> After all, the whole thing might shed light on some inherited problems.
>
> Clearly, it wasn't one of Omar's better days. Nor did Zanthippe and Plato seem very enthusiastic about the business at hand. All three were woozy from tranquilizing shots, harmless but easily capable of taking the starch out of a normally excitable primate.

From a scientific standpoint, the fingerprinting project at the Duke Primate Facility is a long way from being an important news story at this time. But one of our writers decided that the very act of fingerprinting these animals would make an interesting story if handled in a light, bright manner.

He was right. Accompanied by a good photo, the story earned national attention. In addition, we are assured a receptive audience if and when the researchers come up with findings that are newsworthy.

> DURHAM, N.C. -- The man lying on his back on the table looks out from behind the oxygen mask, and the doctor tells him the next thing he feels will be a slight pain in the neck.
>
> He turns his head to glance at the needle and, seeing that it is only a small one, resumes his stoic position, staring at the ceiling.
>
> For this man already knows something about pain. He has been in an automobile accident. . . .

This story dealt with a new camera, now only in the experimental stage, that can take a picture of the inside of a functioning human heart and flash the picture on a cathode ray tube with no invasion of the heart.

It is a long way from a medical breakthrough. But here the writer made real to the reader its potential value. He combined the people approach, the case history, with a good medical story. People who received the story got some ideas from it, and it received national attention.

> DURHAM, N.C. -- The next time a four-letter word curls your hair, don't threaten to wash out the offender's mouth with soap.
>
> He -- or she -- may simply be expressing the human need for individuality in an increasingly regimented society, according to a Duke University scientist.

This story was based on an extremely technical study, but by adroit presentation, the writer succeeded in focusing on the part of public interest in a meaningful manner. Again, the result was widespread play.

> DURHAM, N.C. -- Today is St. Patrick's Day, and whether or not you've got Irish blood, you may be wondering what all the hubbub is about.
>
> Don't feel lonely. The Irish wonder the same thing.
>
> The annual St. Patrick's Day celebration is largely an American invention, according to Dr. Ferghus O'Foghludha, professor of radiation physics at Duke Medical Center, a native Irishman and resident expert on the Emerald Isle.

A bit of imagination, a source with an obviously Irish name, and an upcoming holiday. Put together, they added up to a story that was picked up by the Associated Press and moved nationally.

We try to be big on holidays. Newspapers and other media work with small staffs. The papers often have heavy advertising and a lot of space to fill. They may appreciate all the help they can get.

> DURHAM, N.C. -- Where does the custom of the Christmas tree -- the Tannenbaum of German legend -- come from, and how far back does it go?

> According to reference librarians in Duke University's Perkins Library, putting an accurate finger on the exact point in time when Christmas trees came into general use in the home is difficult.

The writer went on to explain the symbolism of the Christmas tree, describe the largest one on record, and cover other interesting data. The feature was based entirely on his research, done with the help of Duke librarians. All it took was a little imagination and a library. A number of media outlets did indeed appreciate the effort.

Thus, features provide us with a vehicle to write about many things of importance to people, things that are not tied to an event or an occurrence at a certain time.

They relieve us of the necessity of awaiting events and provide us with an opportunity to stimulate news coverage that otherwise would not be available.

What's more, they enable us to present the human side of our institutions.

COLOR IN COVERING THE ARTS

Linda Gladden
Information Services
Michigan State University

The arts are a celebration of life, and news coverage of them also should be a celebration of sorts. Of all the daily events that go on in the world -- political campaigns, school board meetings, basketball games, flash floods, ribbon-cuttings -- the celebrations of life in concert halls, on stages, and in art museums appeal most to the senses. That's what they're for: to offer experiences of the essence of existence through the eye and ear. For high interest appeal, a sense of experience should characterize a story on an upcoming campus concert, art exhibit, or play. That such an event is to take place is usually a foregone conclusion or you would not be writing about it. The real news is why -- or how it is presented. Because the arts writer is writing about sensual experience, if nothing else that person must "think in color."

What does "think in color" mean? It means taking the facts you have on any given arts story and "seeing" them unfold in the imagination. What kind of atmosphere will be created at a chamber music concert or an avant-garde electronic music concert, for example? How could the atmosphere be enhanced if the concertgoer read that Bach once walked 200 miles to hear the cantata that will be played? How much more could the art show browser enjoy a Haitian primitive knowing that it had been painted by a voodoo priest?

If you bring to your story a childlike sense of curiosity and wonder combined with your adult expertise and facility with language, you will have freshness and a personal touch in your copy.

THINKING IN COLOR ABOUT NEWS SOURCES

You should be curious enough about the people you cover to regard them not only as theatre department chairmen or bassoon players but as people as well. For example, did you realize that the music department's prize concert cellist loves model airplanes? There is no substitute for knowing people personally. This will not only give you material for feature stories, but will also show up in "everyday" copy. Visit your sources in their offices. It's best to take down facts in person if you have time. Go to rehearsals, go to practices, go to the concerts, go to the art shows. Do not always rely on the scribbled facts a university symphony conductor may give you, although such handouts can certainly be helpful.

Part of knowing your sources well is to make sure they know you and what you can do for them. Frequently artists and musicians have vague ideas at best about "press releases," "spot lists," or "music lists." Even though they work on the same campus with you, they may have never heard of information services or whatever your news bureau is called. Even though you identify yourself when you call on them, they frequently continue to think you are from the local newspaper. It is not a bad idea to go to a faculty meeting of the music department, say, and explain exactly what a news release is and where news releases on musical events are sent -- newspapers, radio, and television stations. Most people have no idea how widely a news bureau disseminates information. If you can train faculty members to call you when you have a recital or concert coming up, so much the better. However, arts people tend to be absent-minded, and you will probably have to resign yourself to calling them.

THINKING IN COLOR ABOUT NEWS OUTLETS

Again, there is no substitute for knowing people personally. Of course, the news bureau where you work mails releases far and wide. Locally, however, you can certainly deliver releases personally from time to time, particularly to the newspaper. This is important, especially at the beginning when you are not well known. Personal delivery of news releases has good psychological effects. The recipient cannot help but think that, since you bothered to come personally, there must be something particularly important about what you brought. In addition, a personal visit gives you a chance to chat. You're then a face, not just a name at the top of a release.

After a while you can see which way the wind blows regarding who, in what medium, is interested in what. Some people need only to receive a well-written release to call you and ask for an interview with the soon-to-arrive artist. Some media people will "buy" ideas for features, photographs or interviews if you phone them. Others will use well-written releases virtually in toto. Still others -- editors who may be a little intimidated (or a little lazy) where the arts scene is concerned -- will be delighted to run exclusive stories or photos you offer to supply them. So offer. Time will tell how to proceed. Do not forget that, in all cases, features or feature ideas are especially welcome in slow news times such as Thanksgiving, Christmas, and late summer.

A tip regarding news briefs: Check out area arts columns that run only a sentence or two about arts events. If the people in charge of such columns are not personally receiving your releases, make sure that they do.

THINKING IN COLOR ABOUT WRITING

"Well-written" was a key word in the section on dealing with news outlets. A well-written story sells, even though it may end up in print cut to shreds. It at least caught the editor's eye. Think in color. It is not so much news that the Guarneri String Quartet will perform at Michigan State University Oct. 5 as it is that "one of the youngest chamber groups performing today, acclaimed as the most popular string quartet of the era since a New York debut in 1965..." is going to play.

Remember that art is an extracted essence of life experience, and your story should somehow extract an essence. How? By having a theme. Who cares if MSU is presenting Thornton Wilder's "old chestnut" play Our Town on such-and-such a date? The important thing is that Our Town is still so relevant to so many people's lives it can move them to tears. Here's how a news release on the production began:

> What does Evart, Mich., a little town 120 miles north of Lansing, have in common with Grovers Corners, N.H.?
>
> "Everything," assures Evart native Kathy Scott, comparing her hometown with the mythical New Hampshire village where Thornton Wilder's famous play Our Town takes place....

The rest of the release centered on the fact that, although the cast members yawned at the idea of doing the play, they soon fell under the spell and were doing things like calling their parents "just to see if they were O.K."

Similarly, the interesting thing about a production of Oscar Wilde's Salome was that all the actors remembered about the infamous Biblical princess was her dance of the seven veils -- but they ended up seeing how Wilde had turned the skimpy Biblical narrative into a personal expression of anti-Christian philosophy. Readers of the news stories and viewers of both Salome and Our Town could relate to and learn from what the stories said.

Sometimes it takes having your wits about you to see an intriguing way to give a story theme. After careful assessment, it dawned on me that one way to make an MSU alumni art exhibit story meaningful and unified was the following:

> One got a Fulbright and one got arrested; another goes for "the kill, the conquest," another for fierce dogs.
>
> If artists do funny things, a new show at Michigan State University's Kresge Gallery shows that MSU alumni artists have also gone on to make national or international names for themselves....

Sparkling, eye-catching leads and stories can have more than one benefit. They may inspire a copy desk editor to write bright newspaper headlines. A release on a production of Sophocles' ancient tragedy Electra, slanted toward what it is like to prepare for such a show, including the wearing of masks, began:

> It started out with a feeling "like being buried alive" and continues to be a test of nerves, but a group of MSU actors now believes "the gods are with us."

The Lansing State Journal headline over the story was

> Electra's challenge
> 'Being Buried Alive'

Another release about the U.S. premiere of a Hindu ritual play at MSU played up the fact that the MSU actors were following in the footsteps of the last 13 people left in the world who had the hereditary right to perform it. This story led to a whole picture page in the State Journal.

Strive for broad appeal in theme and lead. A word or phrase can put new light on something. The lead of a story about a chamber music concert came to life by describing rather than listing "music composed for a German count who fancied himself a bassoonist...."

And what seemed like a routine recital led to wide feature and photo coverage when the release revealed that the faculty pianist used his piano as a "time machine" to take his audiences back to the days when pianos were tuned differently.

Another angle is to play up contrasts in the material. A story that could have been a routine notice of a travel film noted instead the wealth of old Persia ("land of magicians and minarets, camel caravans, and roses") concentrated in modern oil-rich Iran.

What could have been a dull announcement of a film series movie read:

> It's goodbye to the hard-boiled Humphrey Bogart-type detective and welcome to one who's an on-the-ball slob in Robert Altman's 1973 film "The Long Goodbye."

Covering the arts on campus usually means writing advances on the performances of big-name visiting artists. For information, you have to rely on the publicity packets sent out by their agencies. These materials are often woefully inadequate or full of peripheral information. Take the time to go through the material and underline what is interesting and important. By lifting choice statements and condensing, you can come up with a release as fresh as one based on a personal interview.

A lead about an upcoming performance by the Murray Louis Dance Company described the group as "noted for its ability to 'change gears' from humor to sobriety - and even to horror...."

And the lead about the Acting Company of New York's "Arms and the Man" production called the play a "Victorian Age comedy about a Dustin Hoffman kind of character." Both these leads use illustrative statements buried in the verbose handouts from New York agencies.

Not all arts writing is colorful, however. There are always short stories on routine recitals or classes that will never be worth more than a couple of paragraphs. And remember that no story can be so "arty" that it does not include time, date, and ticket prices.

Furthermore, you will not have time to attend personally every concert, rehearsal, or show. Over a period of time, ascertain how your time will best be spent, but never stop "thinking in color."

SCIENCE WRITING MADE EASY, ALMOST

Don M. Seaver
Director, News Service
Duke University

Science writing is demanding, requires considerable reading and scanning of scientific publications, and often requires more than the usual amount of time allotted to any given story. Sources often are harder to reach. The necessary background to make the story meaningful to the general public is usually more difficult to pull together. The translation of technical data into understandable prose can be difficult, tedious, and time consuming. It is a truism of journalism that a reporter who is successful in one field can be good in any field. But the science writer in particular must be aware of one thing -- he must not become a creature of scientific jargon or scientific people. For our purposes, he must remain a newsperson first, a science writer second, and a college public relations professional third.

On a day some 25 years ago, a well-known scientist said:

> Anyone who has ever tried to present a scientific subject in a popular manner knows the great difficulties of such an attempt. Either he succeeds in being intelligible by concealing the core of the problem and by offering to the reader only superficial aspects or vague allusions, thus deceiving the reader by arousing in him the deceptive illusion of comprehension; or else he gives an expert account of the problem, but in such a fashion that the untrained reader is unable to follow the exposition and becomes discouraged from reading any further.
>
> If these two categories are omitted from today's popular scientific literature, surprisingly little remains. But the little that is left is very valuable indeed. It is of great importance that the general public be given an opportunity to experience -- consciously and intelligently -- the efforts and results of scientific research. It is not sufficient that each result be taken up, elaborated, and applied by a few specialists in the field. Restricting the body of knowledge to a small group deadens the philosophical spirit of a people and leads to spiritual poverty.

Here was a clear admission by a scientist of the potential value of science writing -- as well as an indictment of the art of science writing at that time. The statement is one that is often referred to by scientists when they feel moved to belittle the efforts of science writers. Unfortunately, it is the latter aspect of the statement that seems to be the most often remembered. But I maintain today that if the man who wrote the statement implied a permanent phenomenon, a state of affairs that was inherent in the field, then he was wrong. His name was Albert Einstein, and he would be guilty of ignorance of relativity.

The quality of science writing is, I believe, far more closely related to the public appetite for science news and the time, money, and effort the news media is willing to spend for comprehensive coverage, than to any inherent difficulties of science reporting.

Within a year or two after Einstein's statement, things began to change. The public appetite for science news grew -- due in no small part to the adoption by the federal government of science as an instrument of national policy and the consequent drain on the taxpayer's pocketbook. And when the Sputnik era burst upon us, more and more news media took up the challenge.

These changes are well documented and need no elaboration today. But out of these factors grew, and it is still growing, a professional corps of science writers. Most of them now gather under the banner of the National Association of Science Writers (NASW). These people represent nearly every major metropolitan newspaper in the United States and most magazines of any consequence. Even television reporters are finally getting into the act.

When I went to Duke, one of the first things we did was to draw up a mailing list that included all active members of the NASW. It has been an invaluable vehicle in getting widespread coverage of legitimate science stories. A professional science writer or science editor is far more likely to pay attention to a science story that lacks the possibility for a blatant headline than are assorted other editors already harassed by a mountain of press releases. If you should decide to use this vehicle, however, be extremely selective as to what you mail out. Do not bombard NASW members with routine releases that just happen to involve science or scientists or your efforts will be self-defeating.

SERVE THE SCIENCE WRITER

I think it is apparent now that many professional science writers have come to look upon many of their colleagues in universities as valuable sources of information. In this light, consider portions of an editor's

page from the NASW Newsletter. It was written by Nate Haseltine, former science writer and medical editor of the Washington Post.

"We, who cover out-of-town conventions, know nothing more distressing than finding on return to our local desks well-written press releases from university PR outlets on stories we missed largely because the full information or impact of the convention report was not available to us at the meeting itself.

"We, the editorial we, suggest that these same releases be made available in quantity to the director of the pressroom well in advance of the dates of presentation. We think outsiders have the right, and should apply that right, to inform reporters of good stories before, rather than after, scientific sessions."

Clearly, this was an invitation to university writers.

In looking back over our own stories that have been successful, I have tried to categorize them. I believe they can be generally classified in the following manner:

. Spot news stories involving breakthroughs, frontier-type efforts by scientists, and so on.

. Stories of scientific detection or curiosity, including in-depth backgrounders in which details of research often provide the story.

. Science policy stories.

. Stories involving science buildings and facilities.

To try to get a better idea of the nature of stories that meet with some success, I also went back over a 15-month period to pick out our 12 most successful science stories. All appeared in two or more major metropolitan dailies outside of the Southeast. Nine of the 12 stories also appeared in magazines. Three have appeared in popular books on scientific subjects. Four of the 12 were made into film strips by educational assistance organizations and are being used for science teaching materials in high schools across the country. I might point out that most of the time, but not always, there is a definite correlation between success in and outside of the region.

NO MAJOR BREAKTHROUGHS

Only three of the 12 - including the two spot news stories - could be classified as the breakthrough type, and none of these could by any means

be considered a major scientific breakthrough. They were, rather, in the nature of contribution to a developing scientific field and were so treated. Interestingly enough, the one breakthrough-type that was not a spot news story involved an in-depth interview with a scientist several weeks after his project was completed. It was not until someone took the time to explain in detail the ramifications of the project that the news media began to pay attention.

One of the 12 stories involved what I could consider science policy. A professor sent me a note about a special series of seminars he would conduct concerning the multiple effects of pollution, population, and technology. It occurred to me that he must have pulled together much information from the science literature and that he was in a position to speak authoritatively. He was and did, and the resultant interview story was well received.

Three of the 12 stories involved buildings or facilities, either directly or indirectly. All were handled as features, and in each case, I tried to concentrate on how the facilities would advance the cause of science, and if possible, the cause of people.

The remaining six were what I would call science detection or science curiosity stories. They involved no major discoveries and there was no factor that would automatically involve headlines. Two examples:

. A story involving the training of birds to fly in a wind tunnel. It involved no great scientific accomplishment, nor are any likely benefits obvious or weighty. But from the standpoint of a man teaching birds to fly at speeds of 40 miles per hour and the birds getting no where at all, and the details of what the scientist learned about different kinds of birds, it made an interesting yarn that got maximum mileage.

. A story involving black seashells on the beaches. This one, too, is interesting mainly because it is a curiosity. There is a reason for the shells being black. The tale of how a Duke scientist determined this reason and his subsequent use of this knowledge to work out a system to determine the location of Ice Age shorelines made an interesting story. It was extraordinarily successful. It was used widely by newspapers across the country, in at least one magazine, it has been made into an educational film strip and has appeared in a popular book on oceanography.

From this analysis, I think a couple of points are clear. A science study need not involve a breakthrough to be successful. Real breakthroughs are few and far between. In every case, a science writer should ask himself, "How is this important or likely to be important to people?"

Admittedly, in science this question cannot always be answered. But this need not rule out success for the story. If it arouses and satisfies curiosity about details that interest people, it can be successful, regardless.

"AS PAINLESS AS POSSIBLE"

As to the basic techniques of science writing, I would like to cite a 1966 scientific study done by researchers at Stanford. Under the auspices of the National Science Foundation, they asked nine members of the NASW and a biochemist to write articles on enzymology, of all things. They were to write for a college-level audience, and each writer was to choose his own approach. The object was to test the effectiveness of various styles of science writing.

The effects of the articles were measured on 774 students at 11 different colleges. What the researchers were looking for was information gain, liking for the article, attitude change, and information seeking.

The researchers measured readability by four methods, including the well-known Flesch "Reading Ease" formula. They concluded that such readability formulas were appropriate to popular science writing.

"An author may be confident that, if he uses short sentences and familiar words," wrote one of the researchers, "he is increasing the chances that his audience will like his message."

He concluded that, "While a reader may not mind that an article on a Hollywood scandal or bowl game is less readable than it might be, a science writer wishing to reach an appreciable audience must make his messages as readable, and therefore as painless, as possible."

Here, then, is the real challenge of science writing. Lacking a natural public appetite for most stories of a scientific nature, a science writer must apply the basic principles of good journalism perhaps to an even greater degree than in any other field. Professors often feel it's Mickey Mouse, but if no one reads it, then why bother to write it.

I would go a couple of steps farther in basic techniques. Each year, I attend meetings of the NASW and I have always made it a habit to quiz members on what a university science writer should strive for. Three things are almost invariably mentioned:

1. Make your writing bright. Do not think that, because you are dealing with science, your writing must be dull, lackluster, or clothed in the dignity of science. Look for the bright lead and the sparkling passage.

Many science stories naturally lend themselves to the light touch, and where they do, don't hesitate to use it.

2. Do not be overly concerned about trying to write short, compact stories. I do not mean that you should pad science stories, but all of the pertinent details should be included. Often, it is the small details of science projects that make some of the most absorbing reading. In addition, most of the science writers I have talked to agree that they would rather have too much detail than not enough. If there is too much, it becomes a matter of editing. If there is not enough to justify the story, the trash can is always handy.

3. Avoid superlatives such as breakthrough or the first of this or that. Such terms automatically elicit a high degree of skepticism among professional science writers. Give them the facts, plenty of detail and background material, and let them make their own decision. In general, it is better to underwrite rather than overwrite. There is another reason for this. There will be times, as there have been with me, when a scientist himself may make unwarranted claims. It is up to the science writer to act as editor if this should occur.

If you would like more information about the NASW, here's the address: National Assn. of Science Writers, Inc., P.O. Box H, Sea Cliff, N.Y. 11579.

PREPARING RELEASES FOR OCR TYPESETTING

Gerald Weaver
Director of Public Information
Mississippi University for Women

From small dailies to large metropolitan papers, a technological revolution is sweeping through the newspaper industry. Typesetters are giving way to Optical Character Recognition systems [OCR], which in turn are giving way to computer terminals.

This revolution is causing many news bureaus to adjust their operations to meet this new need of newspapers. To be acceptable, news releases are going to have to be not only journalistically sound but also technically sound. And those operations that have not begun the shift will be forced to do so in the near future.

About two years ago we learned that four of our most important newspaper outlets had switched, or were about to switch, to OCR scanners. The scanners is a device that "reads" typewritten copy prepared by reporters directly into a computer for setting either cold or hot type.

As a state-supported institution, we serve all the news media in the state, but our primary emphasis is on newspapers. As a result, if we were going to continue to be competitive in our news coverage, we would have to make a technological change.

We produce a lot of feature stories. We pride ourselves on the quality and accuracy of our news releases, as the newspapers print them with little or no editing.

To preserve this favorable situation, we would have to provide scanner-ready copy for the newspapers that wanted it.

To do this, you must type on good quality paper; use a particular typewriter, usually an IBM Selectric, and a certain type element; employ margins and paragraph indentions that the scanner is programmed to "read"; use certain coding at the beginning or ending of the stories; and produce perfect copy with no erasures or strike-overs.

In working with a newspaper, you need to find out exactly what the scanner requirements are. This would require the university or college news bureau to type one story perfectly for that one newspaper, and then make the usual mimeographed releases for the other news media.

One of the major problems confronting our institution was that the newspapers were obtaining different types of scanner and computer equipment. For example, one system used a five-lines-to-the-inch typewriter while the other used the normal six-line arrangement.

What happens when, in our case, four newspapers go to scanner equipment? This means typing the news story perfectly four separate times. We found that mass producing the scanner copy on offset or some similar system just did not work. The scanner frequently rejected the copy.

Since most scanner systems use a punched paper tape between the scanner and computer, we explored the possibility of typing our news releases directly onto paper tape. We could then mail out small rolls of punched paper tape. This presented several problems, not the least of which was how to mail the tape without damaging the perforations.

Further, we discovered that several large newspapers would bypass the paper tape process as they continued the technical coversion to computer. We discarded the paper tape idea as one that would be obsolete before we could put it into operation.

To solve the problem, we finally decided on the new IBM Memory Typewriter. Although this typewriter is expensive, we found it would cut the time required to type the stories in scanner-ready form and save us the cost of one additional person in our office. The machine also had other practical applications.

The IBM Memory Typewriter is similar to a Selectric II but has the ability to store the typed material. Thus the secretary can push a button and make several originals.

Suppose we have a three-page feature story with a picture and cutline. That means four typewritten pages. The secretary makes a rough copy of all pages and stores it in the typewriter. This copy is then proofread and corrections (if any) are made on the material recalled from the typewriter. When the story is letter perfect, the secretary does the first release.

Using a #199 element with double spacing and five-space indention, the first release for the local newspaper is typed automatically at 200 words per minute. There are no corrections or additions made on the scanner-ready news release, thus making it easier for the editor at the paper to make any changes.

For the next newspaper, the secretary changes the typing element and margin, makes any other adjustments needed, inserts the special paper

needed by that particular newspaper and pushes the "start" button. The release is typed automatically.

This process is repeated for all the newspapers needing scanner-ready copy. The final step in this process is the typing on a mimeograph stencil for the rest of our mailing list.

In each instance, only one proofreading is necessary, since the automatic typewriter stores the corrected copy. This is a big savings in time.

The scanner-ready copy is mailed unfolded to the newspapers in a large envelope with cardboard to protect the copy. It's vital that the right scanner copy go to the right newspaper because the systems are not compatible.

Our Mississippi papers have come to rely on us for scanner-ready copy. When a late Saturday night news event took place on campus recently, the paper was able to hold its deadline for about 10 minutes until we arrived with copy and picture. All the editor had to do was insert our copy into the scanner. In less than two minutes, he had the type ready to paste down.

If we had not produced scanner-ready copy, I do not believe we would have been able to get the story in Sunday.

We need to look ahead to the next change in newspapers: the installation of computer terminals. The newspaper reporter will sit at what looks like a television screen and type his or her story directly into the computer, not using paper at all.

I can visualize the possibility of having our own terminal and sending stories by telephone directly into a newspaper's computer. Not only will this be quicker, but the telephone line charge probably would not cost as much as postage. This change will come -- probably sooner than we think. And we will again be responsible for taking the lead to provide newspapers with what they need.

A FEATURE SERVICE FOR DAILIES

Richard K. Taylor
Director of Information and Special Events
Wilfrid Laurier University

Most of us in information services appreciate the great pool of talent that our faculty members represent. They are often called upon by the news media for expert comment on everything from the future of marriage to the possibility of another ice age.

Why not harness that talent to help build a positive image for your college or university? Make people notice your institution as a center of creative activity, scholarship, and leadership.

This presents a challenge if you are in a position similar to ours. Wilfrid Laurier University has an identity problem because it is small (2,400 undergraduates) and is overshadowed by its much larger neighbor two blocks away -- the University of Waterloo, Ontario (14,000 undergraduates).

To help build a positive image in a new way, my office launched WLU Newsfeatures, which we mail every week to 20 newspapers throughout the province of Ontario. The combined circulation of the papers, some small and others metropolitan, is more than 450,000. The WLU Newsfeatures is a 1,000-word feature article, written by a faculty member, on a topic of current interest. The articles are intended for the editorial page, the op-ed page, and in some cases, the business page.

Each feature has an introductory paragraph identifying the writer as a faculty member at WLU. A copyright slug at the end reads: © Wilfrid Laurier University Newsfeatures. We also enclose a photo of the author.

As a result of this program, WLU receives prominent weekly exposure on editorial pages across the province. Previously, some of the papers hadn't carried a news item about the university in months.

Here's how we launched the service:

1. I wrote to managing editors of daily papers in Ontario announcing that the service was about to begin and that it would be free, cover a wide range of subjects, and be offered only to dailies with limited circulation areas. The service was not offered to the two or three papers that have a province-wide circulation.

2. When I learned that 20 of the 42 editors were willing to give it a try, I approached the faculty for articles. Earlier, of course, I had determined that there were enough faculty members interested to start the service.

3. Although the service is free, we found it necessary to offer faculty contributors $35 an article. Only a few were willing to write without remuneration. (I had not anticipated that development but I can understand it.) The payments came from my budget.

4. We established an editorial board (four faculty members and myself) to edit submitted articles to meet requirements of the newspapers.

Getting a good variety of interesting topics while keeping the writing bright and readable is one of our biggest problems. Some faculty members just can't bring themselves to write in a non-academic way, and we have to reject their contributions.

This can be a ticklish point and our editorial board proves its value here -- the public relations director doesn't have to deal with that problem alone.

Articles of about 1,000 words seem the best, although one editor feels that it takes up too much type. "We are continually fighting for space and would use more readily articles of half that length," he writes. "Perhaps more important, we find that people won't read an article that long no matter what the content. The mass of type discourages them." [We kept the 1,000-word length, anyway, and it appears to be acceptable to most editors.]

Running a newsfeature service takes time. You must schedule articles weeks in advance, make sure that deadlines are met and that the articles are mailed regularly. Because authors often miss deadlines, you should work toward a bank of four to five stories that can be used when there is a gap.

The clippings piling up in my office are proof that papers are looking for articles of this sort, and will give them good play. The service builds bridges between our university and 20 newspapers -- an important consideration when we approach them on other matters of interest.

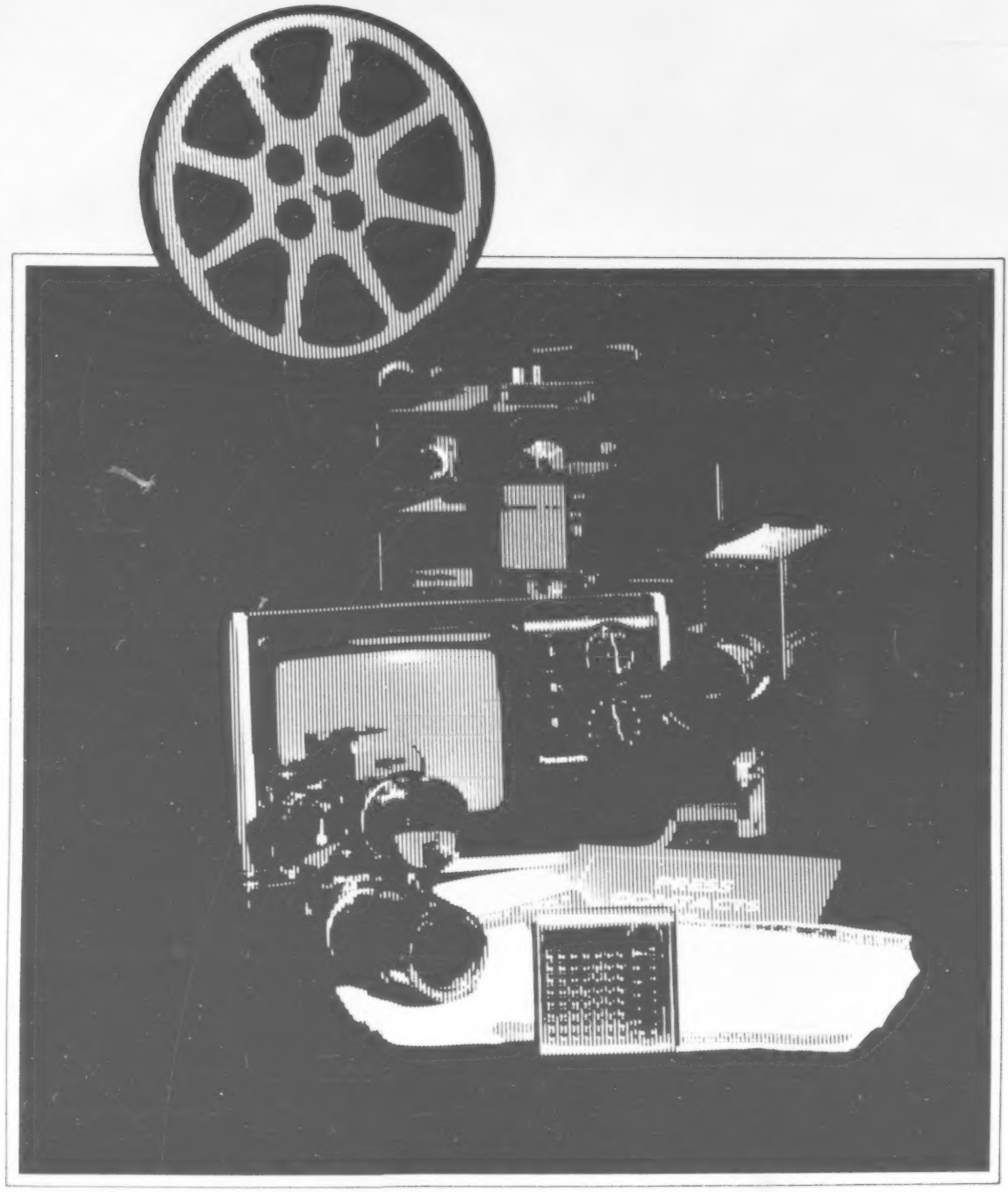
The project has also created good relationships between faculty members and our office.

We can't prove that the service recruits students, but regular editorial page articles in 20 communities provide a good introduction to WLU

when our recruiters call. In fact, five students saw the Newsfeatures and were intrigued enough to inquire -- and then to come to WLU.

There are other payoffs for the university. Throughout the province, people are more aware of our existence and know that we have some outstanding people on our faculty.

News Service Operation: Radio-TV



BASIC BROADCASTING FACTS

J. Arthur Stober
Head, Radio/TV Section, Department of Public Information and Relations
The Pennsylvania State University

I. AN OUTLINE OF METHODS TO GET ON RADIO AND TELEVISION

1. "Event" Announcements: Notice of a campus event. On radio and television, stations often call this feature "bulletin board," "calendar," or "call board."

2. Interview Programs: Guest on a regular radio or television program.

3. Public Service Announcements:

Radio	Television
1) written copy	1) written copy and slides
2) audiotape	2) videotape
	3) film

4. News:

Radio	Television
1) printed news release	1) station coverage
2) audiotape, delivered to station or fed over telephone	2) "stringer" coverage
3) "Live" beeper; release read over telephone to be recorded by station	3) printed news release with slide, if possible
	4) film news release

5. Special Programs: College-produced or produced in cooperation with radio or television station; usually aired only once.

6. Program Series: Aired on a regular schedule; ususally instructional.

II. PUBLIC SERVICE TIME ON RADIO AND TELEVISION

Radio and television offer greater opportunities for getting information to the public than any other means of communications. But broadcasters generally receive so many requests for free public service time that

often all demands cannot be met. Remember, you are competing with hundreds of other groups for free public service time, so check your message:

1. Is it important?
2. Is it of widespread interest?
3. Is it presented in the best possible form?

All types of air material, from the special program to the brief public service spot, require planning and cooperation with the station. When you approach the station with a proposal, come with specific facts and workable ideas. Know your limitations and accept suggestions. A documentary program might seem ideal to you, but spot announcements, if well done, are often more effective -- and generally reach a larger audience.

Do not concern yourself with the technical aspects of the presentation, but rather with the role you play in assuring its success.

Remember that although you are talking to a very large audience, your viewers are composed of small groups in their living rooms. Visualize yourself as part of these small groups.

Be on time. In producing a TV show, many things must be accomplished in a short period of time and each minute must be planned. However, feel free to ask the director any questions about the production you don't understand.

When Appearing On Television

Move more deliberately than you normally do; quick hand and body movements are difficult to follow. Resist the temptation to look at yourself in the studio monitor.

For the Women: Wear a simply tailored dress or blouse, free of frills. Blues, grays, and pastels make the most attractive picture. Regular street make-up is best. If you have light eyebrows and lashes, touch them up with medium brown eye make-up. Lipstick should be a medium color. Don't wear jewelry that sparkles.

For the Men: Wear a medium color suit in which you feel comfortable and, preferably, a pastel shirt. White and black causes a "halo" effect. Don't wear tie pins that sparkle. Make-up is usually unnecessary unless there is a problem with 5 o'clock shadow.

Deadlines

Call the program manager, producer, news director, or whomever your contact is to find out when your material is needed. Here are some typical station deadlines:

1. Requests

Programs: Requests for production of special public service programs should be made at least two months in advance.

Spot announcement campaigns: Requests should be made at least six weeks in advance of start date.

Interview programs: Requests for guest appearances should be made as far in advance as possible -- at least one month.

2. Public Service Material Deadlines

Program outlines: Preliminary outlines of programs to be filmed or videotaped should be submitted at least two weeks in advance of filming or recording date.

Finished format or script: At least one week in advance of recording date.

Films, finished copy, and slides: Materials for use on the air should be delivered to studio at least one week in advance of recording or live air date.

Fact sheets for copy and/or artwork for slides: Materials to be prepared by station should be delivered at least two weeks in advance of completion deadline.

Specifications

Audiotape: 7-1/2 inches per second is the most common speed, although 3-3/4 inches per second is sometimes used. Tape should only be recorded on one side. If you are using a halftrack recorder, make sure other side of tape is clean. Spots and other short tapes are generally dubbed to audiotape cartridges by stations to facilitate handling and cueing. Audiotape cassettes are not generally used on air.

Records: Discs of any standard speed, monaural or stereo, can be used, although they generally will be dubbed to tape for ease in cueing and handling.

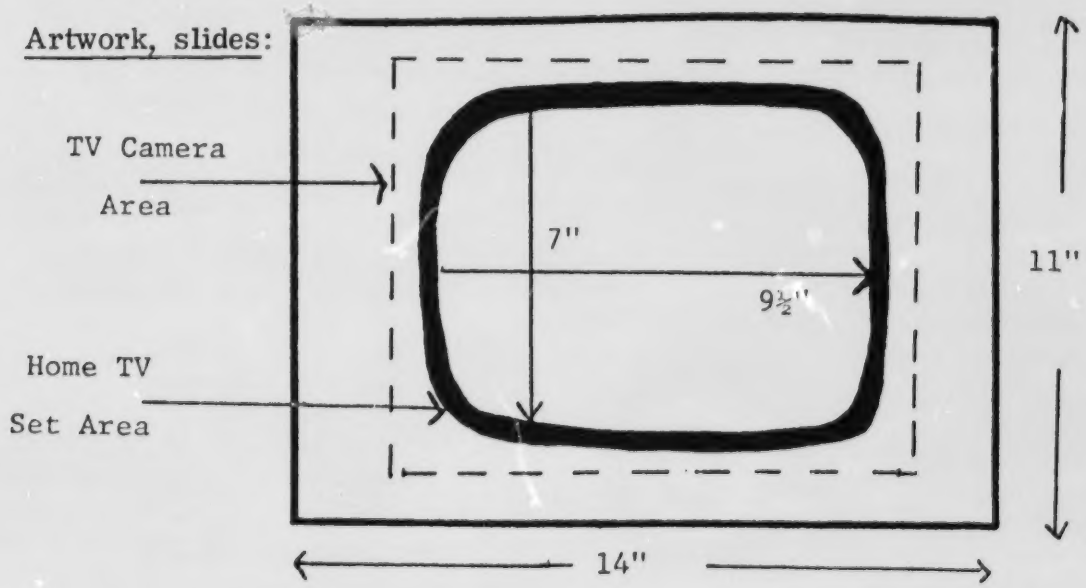
Film: 16 mm, color, 24 frames per second is standard. Either optical or magnetic sound can be used, although a few small stations may only have optical-sound projectors. Film is often transferred to videotape for editing or playing on the air. Most stations cannot and will not handle 8 mm film in any form.

Copy: Submit all copy for public service announcements to the public service director (or program manager) as far in advance as possible. The news director should get all news releases.

Typewrite all copy, double-space, on 8-1/2" x 11" paper, using one side only. Leave ample margins. Put the name of your institution on the top of each item. Make certain the name of your contract, with phone number, is on each item. Give all the facts: what, when, where, who, why. Be certain to give starting and ending dates for all announcements. Not "tomorrow" or "Wednesday," but the actual date. Write all copy for the voice, not for the eye. For interviews, provide a brief biographical sketch of the person to be interviewed. Some interviewers also like suggested questions. Type out six or eight. For spot announcements, make certain your copy is accurately times. For TV, provide visual material. Time your television copy at a slightly slower pace than for radio. These are average word counts for spot announcements:

	Television	Radio
10 second spot	15 words	15 words
20 second spot	40 "	50 "
30 second spot (most used)	60 "	75 "
60 second spot	125 "	150 "

Artwork, slides:



The aspect ratio of the television screen is three units high by four units wide. This is the most basic specification for television. Television cameras can take studio cards of most any size, but a card 11" x 14" is one of the most practical sizes. The screening area -- the area shot by the TV camera -- is indicated by the dotted line (see figure). It is 9" x 12". Artwork should "bleed" beyond the dotted line. The screening area is the area that is telecast, but home viewers do not necessarily receive all of this picture. The essential area is indicated by the inner rectangle, 7" x 9-1/2". This is the critical area. All vital information and lettering should be confined within this area.

Finished artwork can be used on camera in the studio, or photographed and used as a slide from the controlroom. Check with the TV director; it's his or her decision.

Remember: All artwork, photographs, and slides used on television must be horizontal.

Artwork should be simple. Photographs should be in focus, clean, and not too contrasty.

Keep copy over artwork to a minimum. Don't repeat every word used in audio copy in the video.

Avoid use of large area of pure white and black. When using color, remember the related grey scale. Most television sets are still black and white.

III. SAMPLE TELEVISION SPOT ANNOUNCEMENT SCRIPT

FROM: Jane Doe
Conn. Association for
Mental Health
1303 Chapel Street
New Haven, Conn.
787-4228

Start Date: May 1, 1977

End Date: May 31, 1977

Time: 10 seconds

SUBJECT: Mental Health Month

VIDEO	AUDIO
Slide #_____ (Mental Health Month)	ANNO: During May, help in the fight against Mental Illness. Support the Connecticut Association for Mental Health.

# # #

IV. BROADCASTING AND FILM TERMS

AFRA	American Federation of Radio & Television Artists.
AM	Amplitude modulation; the standard radio band.
ANNO	In a script, indicates the announcer's part either on-camera or off-camera (see VO).
ANSWER PRINT	The first projection print of a newly completed film. It is submitted by the lab to the producer for approval.
AUDIO	The sound portion of a film or television program.
BCU	Big close-up; camera shot taken very close, in the case of a face, it would show only a portion.
BEEPER	A news report sent to a station over the telephone, either live or on tape for recording.
BLIMP	A cover that prevents the sound of a film camera from being picked up by the microphone.
BUZZ TRACK	Sound track that carries background noise but nothing else.
CHROMA-KEY	Electronic system of placing one picture over another; a pre-selected color is used as the key (usually blue or green). Anything in the studio picture that is of the key color will appear as the "superimposed" picture. Film, slides, videotape or "live" picture can be chromo-keyed onto a studio picture.
COUNTDOWN	Ten seconds prior to air or tape time, usually counted off...10...9...8...7...etc.
CROSS CUT	To alternate from one scene to another in film editing.
CU	Close-up. Camera shot taken close; such as full screen of face or hands.
CUE	A start signal for actors, sound or music. Time cues are also given to indicate time remaining in program, usually with cue cards.

CUT	A stop signal.
CUT-AWAY	A camera shot of something other than the main action.
DISSOLVE	Gradual merging of the one scene into another.
DRY RUN	A rehearsal without cameras or mikes.
DUB	A copy of an audiotape.
DUPE	A copy of a film.
EDIT	To cut the shots of a film or videotape to proper length and assemble them in order.
ENG	Electronic News Gathering; covering news stories with electronic television minicameras rather than film cameras. Stories are then fed to the studio for airing "live" or recorded on videotape. Many stations are now using both film and ENG; some stations have eliminated film entirely in favor of ENG.
ET	Electrical transcription (i.e. a record).
FADE-IN	Gradual emergence of a picture out of black/or gradual increase of sound from silence.
FADE-OUT	A picture that gradually fades into black/or sound that decreases to silence.
FCC	Federal Communications Commission.
FEEDBACK	A return of sound to a microphone from a loud speaker; produces a whistling sound.
FM	Frequency modulation.
FORMAT	Outline of a program with all ingredients listed.
FRAMES PER SECOND	Projection (and camera) speed for motion picture film. Normal sound film speed is 24 frames per second. Home movies are projected at 16 frames per second, but this is not compatible with broadcast projectors.

GAIN	The control of sound volume.
INSERTS	Shots -- usually close-ups of objects like clock faces, calendars, newspaper headlines, etc. -- that are filmed separately and inserted into sequences during editing.
INTER-NEGATIVE	A negative that is made for printing release prints.
IPS	Inches per second; used for measuring tape speeds. Most common for broadcast is 7-1/2 ips.
JUMP CUT	A film cut that breaks the continuity of action, revealing persons or objects in a different position in two adjacent shots. Jump cuts are to be avoided.
KC	Kilocycles
KW	Kilowatts
LAYING SOUND	To place sound in its correct position with picture; editing the sound track.
LEADER	Film at the beginning of a reel of film that is used to thread the projector. It may also contain identification marks. Also, blank audiotape at the beginning of a reel, usually a different color.
LEVEL	The amount of volume registering on a sound meter (VU Meter).
LS	Long shot; cover shot; wide-angle shot.
MONITOR	A TV set on which control room personnel judge quality and content of the picture. A monitor is also used in the studio.
MS	Medium shot.
OPTICALS	Fades, mixes, wipes, superimpositions, special effects -- all added during the process of printing a film.

PSA	Public service announcement; free time on radio or television. Spots are generally 10, 20, 30, or 60 seconds in length. Presently 30 seconds is the most common length.
RELEASE PRINT	Projection print of a finished film.
ROUGH CUT	(Rough assembly) First assembly of a film in which shots are placed in proper order, but the fine timing and editing have not yet been done.
RPM	Revolutions per minute; used for measuring record speeds. Most common are 33-1/3 and 45 RPM. There are also 78 RPM and 16 RPM records.
RUSHES	Processed film as it comes from the camera; no editing or cutting having taken place.
SOF	Sound on film.
SOUND TRACK	The narrow strip on the edge of a film that carries the sound recording. If it is an "optical" track, it is photographic image. If it is a "magnetic" track, the sound is recorded magnetically on a strip of iron oxide coating on the edge of the film (similar to audiotape).
STAND BY	Signal from the control room for silence in the studio prior to beginning a rehearsal or broadcast.
SUPER (Superimposition)	One picture transmitted over another picture. Usually lettering "supered" over a live TV picture, such as opening titles or closing credits (see chroma-key).
TALKING HEAD	A film shot of a person making a statement; usually considered visually uninteresting by news editors. Cut-aways are used to "break up" these sequences.
VIDEO	The picture portion of a television program.
VIDEOTAPE (VTR)	Magnetic tape on which the complete program (audio and video) is recorded. Standard broadcast tape is 2" wide.

VO	Voice over; announcer reading copy over film, slide or "live" scene without being seen.
VU METER	Meter for measuring sound, calibrated in Volume Units.
WILD TRACK	Sound recorded without a camera.
WORK PRINT	A copy of a film used solely for editing.

WRITING BROADCAST NEWS

Harry Durham
Director, Communications Center
Clemson University

Television newscasters tell us about the major events of the day. They look directly at us and speak forcefully, clearly, with no "uhs," no hesitation. Because we see and hear television and radio news presented in this fashion, we have a tendency to denigrate television and radio news writing. We somehow assume that a news story on the broadcast media will sound all right if you can just get one of those smooth talking faces and great sounding voices to tell people about it. Contrary to appearances, practically every word the reporter speaks on television or radio newscast is written in the script. For TV, he or she reads the script from a device that allows the broadcaster to look directly into the lens of the camera and see the words reflected on a two-way mirror. Thus, good writing is essential to broadcast news.

Broadcast news writing differs considerably from print news writing. Radio and television news is written to be heard. And because the audience listens to the broadcast news story, we're much more informal with broadcast writing than with writing for print. Sometimes we give the audience warnings that something important is about to be said. In print, a story would have big headlines giving the main idea, but in broadcasting, we've used the headline or attention-getter to say, "Get ready, here comes the news." You've seen the special news announcements on television which say, "Here is John Chancellor with an NBC News Hotline Report." That tells us to get ready, something important is about to be presented.

The different way the two media handle a major news story indicates something about their basic characteristics. Print media are spatial, occupying physical space. You can pass a print story around from one person to another, and we even speak of newspaper coverage of a story in terms of column inches. Broadcast media are temporal, occupying time. You cannot physically hold in your hands a broadcast story. You may hold the video or audio tape that contains a story, but in order to experience the story, you have to have a machine that replays the video or audio tape in its original time sequence. We speak of broadcast stories in terms of time -- as, the story ran 60 seconds or two minutes.

Print media are perfectly paced to the individual receiver: Whether you are a fast or slow reader makes no difference so far as your ability to receive and understand the story. If you have difficulty with a phrase,

you can always go back and reread it. On the other hand, broadcast media are paced for group reception. Because there is no opportunity for recall, in broadcast writing we sometimes repeat key thoughts or information that the listener should know. For example, in a story about President Ford, he will probably be referred to one time as President Ford, another time as Mr. Ford, and perhaps a third time in the same story as the President. There will be very little use of a personal pronoun because it's easy to confuse the person to whom the pronoun relates.

Just as there are differences between print and broadcast writing, there are differences in radio and television writing. The major difference is that radio cannot relate to any visuals. Therefore radio writing is generally more complete than TV. For example, in a radio story we might say, "The middle-aged woman said she didn't believe the Tooth Fairy could have stolen her geraniums." TV wouldn't have to tell you she's middle aged, or even that she's a woman. In radio writing, we spend much more time orienting our audience than we do in TV. At the beginning and end of every actuality (a newsmaker's actual voice), the newscaster will identify the speaker. For example, "In California today, Jimmy Carter said people must renew their commitment to government. CARTER QUOTE- 'The American people... to have better government at all levels.' Jimmy Carter speaking in California."

Radio news stories are usually very short. Typical network news stories will average less than 30 seconds each.

Usually in radio news writing we do not ask the newscaster to read direct quotes. It's time consuming and awkward. For example, "Quote - I didn't mean to hit her - end quote, the defendant said." A radio story would normally read, "The defendant said he didn't mean to hit the woman." Statements from others which are not actualities are almost always paraphrased for radio reporting. Also, when reporting things people say, radio news writers use little phrases to get you ready to listen to the paraphrased quote. For example, "The President takes a blast at his opponent. Today in California, Mr. Ford said Ronald Reagan was deliberately misquoting some of his earlier statements about the Panama Canal Zone."

Radio, like television, is very timely with its news reporting. Since there are more radio newscasts per day than there are television newscasts, radio is the more timely of the two media. Radio newspersons like to use phrases such as "...earlier this morning," "...just an hour ago.", "...right at this very minute," for example. For years, radio has been touting itself as the news medium. Quoted in the January 5, 1976 issue of Broadcasting magazine, NBC Radio Division President Jack Thayer said there is a new prominence for radio news concurrent

with the development of "our instant society." "Radio has become the 'now medium'," he wrote, "leaving news dissection to television and print." He added, "Turning on the news reinforces the fact that the world is O.K. or at least that it is still there." Today, good radio writing takes advantage of the fact that there is a news program scheduled every hour, half hour, or even every 15 minutes.

The trend of audiences to turn to radio for their news leads to the development of all-news stations in some of the nation's larger cities. These stations broadcast only news and news features throughout their broadcast day. Usually the information the all-news station presents is updated at least every hour, sometimes more often.

The basic difference between television and radio writing is that in television you must be concerned with the visual. That may sound a bit ridiculous because everyone assumes it's obvious, but it isn't. While many fine print writers think the most important part of any news story is the word, the most important part of any television presentation is the visual. Acceptance of this precept leads to the old "if it doesn't wiggle, it ain't TV" style of local newscasts. As a result, TV newscasters spent their time running after anything that "wiggled," namely: ambulances, fire trucks, police cars, and so on. They shied away from in-depth stories on local government, education, and other issues, because these stories were so hard to make visual. Fortunately, in the past 10 to 15 years we've seen much maturing of local television news operations throughout the country. Today, responsible broadcasters in every TV market tackle some really tough issues, even though many of them simply cannot be visualized effectively. Issues such as a new redistricting plan for state government, a judicial reform bill, or a school bond referendum today is handled fairly and clearly. Covering issues like these today for TV usually means that we see on the screen a newscaster with some kind of artwork or symbol on the screen relating to the topic being covered. The newscaster then may have short film clips from spokespersons on either side of an issue. However, even in this style of reporting, words may relate to the visual. If there is a conflict between the visual and aural portion of a television presentation, the visual will win, but your audience may be confused. Here's an example presented in TV writing format:

VIDEO	AUDIO
FILM - SCOOP JACKSON AND JIMMY CARTER PATTING EACH OTHER ON THE BACKS AND CARRYING ON VERY CONGENIAL CONVERSATION.	NEWSMAN - Scoop Jackson said he was shocked by Carter's tasteless use of such racist talk as the ethnic purity phrase.

Something's wrong here. The audience isn't sure what it is. Either this film was taken before Scoop Jackson was upset, or it was taken after and now he and Jimmy Carter have made up. We can use the same film for the same story, if we relate our words to the visual first.

VIDEO	AUDIO
SAME FILM AS BEFORE	NEWSMAN - While they were the best of friends yesterday at the Democratic fund raising breakfast...the smiles faded today as Jackson said he was shocked by Carter's....

Now the audience knows what they're looking at. They understand how this scene relates to the words they're hearing.

All good broadcast writing is basically conversational writing. Broadcast news writers often imagine they are telling someone about the event or personality on which they're reporting. They use words that are normally used in conversation. Newspaper writers often find some rather unusual words that fit a particular space very well. One such word is "solon," which is often used in headlines or print stories to describe state legislators. Obviously, "solons" takes up much less space than "state legislator" so the newspaper writer uses the word often. "Solons" is a perfectly legitimate word which means learned body of elected officials, but it is not part of our spoken vocabulary, and therefore broadcasters do not use it.

To summarize, I consider that the main points of good broadcast news writing are:

1. Be brief but clear. Full details are available, but on another program or in another medium.
2. Keep the audience oriented. This rule applies particularly to radio.
3. Make your story timely. Arrange your information so the newscaster can say, "today," "yesterday," "this evening," etc.
4. In television writing, always relate to the visual.
5. Use conversational English. If you must use an unfamiliar word, explain it to your audience.

Following these simple suggestions may not make you a great broadcast writer, but your message will be understood by the millions who watch and listen to broadcast news.

INCREASING YOUR RADIO COVERAGE

J. Arthur Stober
Head, Radio/TV Section, Department of Public Information and Relations
The Pennsylvania State University

Many fundamental changes have taken place in media during the past decade. Newspapers have been retrenching, mass circulation magazines have been disappearing -- Life and Look are gone -- but nothing has changed more than local broadcast news. Newscasts are longer; staffs are larger; stations are spending more money on gathering news. And amid all this, the development and use of miniaturized equipment has changed the content and concept of news programs.

The public has responded overwhelmingly in favor of these developments. In city after city, local news is appearing among top-rated programs, often attracting a larger audience than entertainment fare. With large audiences have come advertising dollars. Today, a good news department is not just a prestige factor for a station, it is an economic necessity.

All these trends underscore the importance of broadcasting to a college public information program.

And this just doesn't mean television -- America wakes up with radio.

A survey conducted for CBS Radio by Opinion Research Corp., of Princeton, N.J., found that the majority of Americans (52 percent) get their first news in the morning from radio. Only 21 percent turn to the morning newspaper for the news.

So if you don't have the budget or expertise to plunge into television, radio is the place to start in broadcasting.

If you are a good journalist -- with a decent tape recorder, the best mike you can afford, an editing block, a razor blade, and a reel of splicing tape -- it is possible for you to produce acceptable radio newstapes. But be sure you seek the guidance of local news directors in preparing material for broadcasting. After all, they make the final determination of what goes on the air and in what form. You'll find their advice indispensable and generally freely given.

Once you have produced your story on tape, you'll need to get it to the station. You could hand deliver or send it through the mail, but they're both too time consuming. The most efficient method of delivering tape to a newsroom is to send it over the telephone.

A common way of doing this is by using "alligator" clips. These clips are readily available at any electronics store, where the clerk can show you how to use them to attach your recorder to the phone. If you plan to send tapes on a regular basis, a better method is to contact the phone company and have it permanently install a recorder-coupler to your telephone. Such a device doesn't interfere with normal phone use; it is inexpensive, easy to operate, and ensures high-quality transmission of tapes.

To expand broadcast news coverage beyond your local area requires that you set up your own "network" via the telephone. To do this you'll need the yearbook published by Broadcasting magazine (1735 DeSales Street, N.W., Washington, D.C. 20036). It lists every radio and television station in the country and most of the facts you'll need to know about them: location, call letters, position on dial, power of station, address, phone number, owners, network affiliation, format, special programming, and names of key staff members.

A most important section of the Broadcasting Yearbook is the "ADI Market Atlas." This section divides the country into 208 television markets and assigns every county in America to one of these markets. There is no overlap or duplication of counties. Thus each television market is defined in terms of its Area of Dominant Influence (ADI) -- the group of counties where the stations dominate in terms of audience.

Using this information, it is possible to draw up a coverage map of your own marketing area. From this map you can accurately determine which stations people watch in the counties you wish to cover with your news releases. The map should also be used to assign radio stations to their specific broadcast markets.

At Penn State we have developed a "network" of 160 key stations to cover our state-wide market. Each of these stations is fed an average of one to three newstapes each week. Students are hired by the hour to telephone tapes to stations.

An advantage of this phone system is instant feed-back: A radio newsman will generally respond with a reaction to a story. These comments usually show that nothing can compete with a hometown story tailored to a station's specific coverage area.

For example, a story about a professor doing research on the environment is generally of little interest to a radio station 100 miles, or even 25 miles, from the campus. But a story about a student assistant in this research who comes from the station's own coverage would be readily used.

The flexibility of the telephone call system and the economy of producing audiotapes make it practical to do a number of different stories on the same general topic. The story of the new research, for instance, could be produced as a series of tapes, each featuring a different student from a different geographical area. Each of these tapes would then be fed into the proper market.

This kind of story can accomplish a function that perhaps radio is best equipped to perform: Establish, subtly, a positive climate for an institution. A simple "hometown" story about environmental research informs the listener on two points: one, that the university is concerned about the environment in general, and two, that it is specifically serving the listener's own community by educating a local student. Even a casual listener receives these messages from his radio. He probably wouldn't even notice the story in the back pages of his local newspaper.

Radio news stories have other advantages as well. One is repetition. A story is often repeated a number of times during the course of a day. Of all the media, radio is most accessible to mass audiences; it offers a continuous flow of stories that can be received with little effort on the listener's part.

Broadcast media are generally geared to the mass audience. But in radio, where some specialization is possible, there currently are 12 recognizable types of formats on the air. You might also give consideration to tailoring newstapes to radio stations that attract particular audiences.

1. All-news. These stations obviously can use the most news. Their number is growing; NBC radio is now an all-news network and new news stations are being set up monthly. Because of specialized formats, some of these stations will not accept handout tapes, but prefer to have the name and phone number of newsmakers. They'll make their own tapes. Keep the news director informed of possible news stories on your campus.

2. All-talk. A good possibility for live or phone guests. Let the program manager know of your availabilities.

3. Beautiful music. Tailored to provide background music. These stations generally have little talk, so do little news or public affairs programming.

4. Country and western. Gaining in popularity everywhere; even New York City now has an all "country" station.

5. Classical music and fine arts programming. These stations usually

program with a limited amount of time for news and public service announcements. But they generally have an audience of influence and affluence, so they are worth cultivating.

6. Foreign language. Ethnic radio. There are stations that program primarily for American Indian, Filipino, French, Greek, Hawaiian, Jewish, Polish, and Spanish-speaking audiences and many others. Broadcasting Yearbook lists these stations, as well as conventional stations that schedule special programming for these groups.

7. Middle-of-the-Road (MOR). Traditional radio with a wide audience. These stations usually have an active news department.

8. Oldies. Appeal to teenagers of all ages.

9. Progressive. Avant-garde. Underground radio.

10. Religion. These stations do little conventional news and generally offer little opportunity for college public relations.

11. Rhythm and blues (R&B). Soul radio; usually attempt to appeal to the Black audience.

12. Top forty. The contemporary hits; appeals to teenagers.

Many schools, colleges, and universities are looking for a short cut to produce quality broadcast material. There is just one: they must hire experienced professionals for their staffs. The rapid and frequent changes in broadcasting make it imperative to have someone knowledgeable in radio and television directing a college's electronic media program. These professionals can be full-time or part-time as budgets allow. But only by using their expertise can an institution hope to produce material that can compete successfully for increasingly crowded air time.

Broadcasting communicates in a style that is often foreign to college faculties and administrations. The broadcaster's perspective is tempered by a constant awareness that the newsperson is accountable to a mass audience every hour of every day. Broadcasting is compelled to serve this world of varied intellectual capacities and interests.

Too many Americans know too little about what colleges are or what they do. If this is going to be corrected, and it must, public information offices must produce material that is acceptable to broadcasting stations, and that will attract and influence this mass audience in higher education's favor.

This is the role of the professional broadcaster on a college public information staff.

PRODUCING RADIO NEWS

H. Wayne Hughes
Broadcast Bureau
West Texas State University

Although electronic media have been a viable part of the journalism business since the late forties, many university public relations organizations either ignore it or boil down print releases into something called "broadcast copy."

The broadcast style release has its place, but for most radio stations with an active news department, it's a half-way measure at best.

Radio newsmen are swamped with the printed word every hour of their working day. The reams of verbiage pouring from the teletype printers and the stacks of press releases from civic and governmental groups tend to aggravate an already bothersome burden for most radio newsmen. To make releases come alive, newsmen have to collect actualities. Actuality is a trade word for a brief tape segment that tells the news story, often in the newsmaker's voice. An actuality can be an eyewitness account of a traffic accident or the mayor's denial of accusations of deals made in smoke-filled rooms.

Because actualities are the stock-in-trade of a dynamic radio news department, it follows that the radio output of a university public information office should imitate the style and share in the success.

The person in charge of the PIO operation says, "That's just fine. I agree. But where do I get the equipment? Isn't it expensive?" For most institutions of modest means, the equipment is already there. And no, it's not expensive, especially when you consider the returns. The equipment is probably available from the school's media center which stocks tape recorders for the use of professors. There's no reason why the public relations office can't borrow tape recording equipment on a semi-permanent basis.

You'll need to borrow two types of machines -- the standard open reel-to-reel and a cassette.

When the university president announces the construction of a new building, take notes for the newspapers but record his actual speech on the cassette. You'll probably find yourself taking fewer notes as time goes on. The recorder gives exact quotes at the push of a button.

Take care to get a good recording. Use as good a micrphone as you can obtain, not the flimsy microphone that comes with the machine. (You

may find that you will need an adaptor in order to plug the microphone into the recorder -- it is inexpensive and readily available.) Place the microphone as close to the president as possible. Mount it on the speaker's podium if you can. Take the recording back to your office, find a nice quiet corner (a janitor's closet will do for a start), and do your radio release. You can begin by borrowing from your print release. It might go something like this:

> President Jones announced this morning that the university will begin immediate construction of a multi-million-dollar fine arts facility. "I am happy to be a member of the campus community associated with this fine and much-needed facility," commented Jones during the morning news conference. "I am sure it means continued excellence in our fine arts program and will be a structure our whole community can point to with pride."

You can give the usual background about construction time, the names of the architects, major donors, and so on. That takes care of the reading public. With the help of pictures that accompany the release, readers will have a fair idea of what went on during the auspicious event. But if you send that release to a broadcast outlet, the staff may not have time for it. You have to give them something their listeners can mentally digest.

The broadcast version might read something like this: "University President Jones had good news for the school and the area today. A multi-million-dollar fine arts building is being erected on the campus. Jones made the announcement during a news conference this morning."

You plug in the recorder's microphone, say that much into the machine, and you're well on the way. Next is the actuality. Chances are, Jones rambled a good bit during his presentation. He undoubtedly repeated himself unless he was reading from a prepared release. And if anyone in the audience asked questions after his statement, you've surely got some good material for radio listeners.

Search through the cassette recording until you find the quote that best sums up the situation -- in Jones' voice, of course. Here's where a little engineering skill comes in handy. If you need help, go to the staff of the media center. You want to put the little gem from the president right after the words "...conference this morning." Here's how to do it: Run a patch cord from the output (usually marked monitor or earphone) of the cassette to the input (marked input, radiophono, or record-in) of the open-reel machine. Put the open-reel machine in the record mode and hold it on the pause button to keep it from rolling before you're ready. Now rewind the president's statement on the cassette slightly.

Press play on the cassette and listen carefully for the point you want to pick up the quote. When you've recorded the quote you want, stop both machines.

Practice will show that you can use the pause button to stop the reel-to-reel and then stop your cassette. Even if you record more than you want, it's easy to erase on the open-reel. If you don't have enough, repeat the procedure until you're satisfied.

Next is the wrap-up. You might end the story this way: "... President Joe Jones of the university. Architects expect the building to be ready for occupancy some time next spring. This is John Doe reporting from the university." The tape should not be more than about a minute long. You may think you're skimping on information. After all, the print version took a page and a half. But keep in mind that the print version is being read, and everyone can read it at his own speed. Everyone who hears your radio report will hear it at the same rate, and will be bored by a report too long, confused by one too short.

Now you have a tape. What to do? The simplest thing is to take it to the radio station. The news director will welcome an opportunity to have a fresh set of voices (yours and the president's) during one of his newscasts. If you're serving more than one station, use that other reel-to-reel machine you picked up to make copies. It's a simple process, although you'll need a different kind of patch cord. The people at the media center can lend a helping hand.

One of the most entertained and least proved myths in public information work is that you can't have a radio section because you don't have an announcer. It doesn't take specialized vocal training to record for radio. As long as your speaker has fairly clear diction and doesn't use obscure regional colloquialisms, and the tape is of good quality, it will be accepted readily by radio stations interested in informing their listening public.

There are logical extensions to this procedure. The telephone company can fit one of your lines with an instrument that will allow you to phone-feed your reports to recording equipment in radio stations. The cost is minimal (generally about 50 cents per month) and the distribution time and tape costs are reduced. But those are refinements that come when you speak the language of an important part of your public, the radio listener.

DETAILED PROCEDURES: RADIO ACTUALITIES

Steve Drake
Director of College Relations
Albion College

This outline gives you step-by-step instructions for gathering, editing, assembling, and transmitting taped actualities to radio stations.

GATHERING

1. Conduct interview using cassette (or reel-to-reel) tape recorder (preferably one without the automatic volume control feature).

   ** Prepare the subject by reminding him/her to keep answers short and to the point. Ask questions which cannot be answered yes or no.

   ** Interview may be conducted in subject's "territory" or your office. Try to hold background noise to minimum unless it contributes to the actuality by placing listener at the scene.

2. Return to your "studio" and select a segment of the interview for use.

   ** Length is extremely important. Major (large) stations will not use interviews longer than 20 to 30 seconds and probably will not take the time to edit longer interviews. Smaller stations will use longer cuts (45 to 60 seconds) but may limit use to major news casts.

3. Write an introduction (lead in) and closing for your actuality.

   ** This should contain all major facts of the event, identify the speaker (interview subject) and identify the college providing the actuality. This provides the stations with the facts their announcers can add to your cut. Remember, some stations (usually the smaller ones) will use this as you send them without eliminating your intro and closing.

EDITING ELECTRONICALLY (Procedures may vary depending on machine used)

1. Connect a patch cord from the cassette recorder (monitor hole) to the reel-to-reel recorder (line-in-hole).

2. Attach the microphone to the "mic" hole of the cassette recorder.

3. Push down the (red) record button.

4. Start the reel-to-reel recorder...place on instant stop (if available), then simultaneously depress the reel-to-reel record button and move the machine's gear lever to forward. Now, slowly unlock instant stop and record your intro using the cassette's microphone. When the intro is complete, immediately (but silently) depress the cassette's forward button (do not hold record button down) and transfer the selected cut to the reel-to-reel machine.

5. When the actuality is completely transferred (you should be aware of this by listening through ear piece or using tape counter), stop both machines and rewind the reel-to-reel to the beginning of the intro. Replay intro and actuality to check the quality.

6. Now record the closing. Start the reel-to-reel by applying the instant stop and simultaneously depressing record button and moving gear to forward. Depress cassette's record button and record the closing on the cassette's microphone. Quietly unlock instant stop of reel-to-reel machine and begin closing immediately. When complete, stop reel-to-reel machine and rewind to middle of actuality. Reply to check quality of closing.

EDITING MECHANICALLY (Procedures may vary depending on machine used)

(Note, this procedure requires an open-headed recorder and two empty reels.)

1. Record your intro and closing onto the reel-to-reel machine. You may use either reel-to-reel's microphone or the cassette's microphone. If you use the cassette's, follow same procedures as outlined in Numbers 1-4 of electronic editing.

2. Transfer the interview to the reel-to-reel machine by connecting a patch cord from cassette recorder (monitor hole) to the reel-to-reel machine (line-in-hole).

3. Locate the beginning of selected portion of your interview and cut it. Locate the end of your intro and cut the tape. Now splice the two tapes together (using regular splicing tape). Wrap this on one empty reel.

4. Locate the end of selected portion of the interview and cut the tape. Locate the beginning of your closing and cut it. Now, splice the beginning of the closing to the end of the selected interview, again using splicing tape. You should now have the complete actuality (intro, interview and closing) on the second empty reel.

5. Replay the entire actuality to check the quality.

TRANSMITTING ACTUALITIES

1. Locate the desired radio stations (local, area, hometown, national) by using Broadcasting Yearbook (similar to Editor and Publisher's Yearbook). This lists the station call letters, telephone number(s) and personnel. Call the appropriate stations.

2. Call the appropriate stations and ask for the news director (or news room). (Note: some stations have special "record" phone number. In cultivating stations, you should ask for this number.) Explain what you have (give a brief description of the actuality, content, who's speaking, etc.) and tell them the length (number of seconds) of the actual interview (not the intro and closing).

3. If the station wants the actuality, wait until they tell you to start your tape (they have to connect their recorder to phone line). REMINDER: your tape should be cued to the beginning of the intro and ready to go BEFORE you call the stations. Transfer your actuality one of two ways. You can use a set of alligator clips (if so, explain that to station so they know). You may speak to stations through your cassette microphone when alligator clips are connected to phone's mouth piece. (2) You may have the telephone company install a recorder coupler (Bell System piece QKT) to your phone. This permits you to connect recorder to phone line via a patch cord.

4. Once the station has accepted the actuality, record on a log book (this is your clipping file) and call the next station, if you have more than one.

REMEMBER THE OLD RADIO AXIOM: Tell 'em what you're gonna tell 'em
Tell 'em
Tell 'em what ya told 'em

A RADIO SERIES: SETTING IT UP, KEEPING IT LIVELY

Charles M. Braswell, Director, Radio-TV Services
Duke University

You may wish to begin a new series of radio programs for your institution. Here are a few suggestions that may work for you -- they do for me. Hopefully these or similar ideas will be a reminder of the work and thought necessary to produce successful and meaningful radio programs for the general public.

Let's divide our topic into two parts -- first, setting up the radio series, and second, keeping it lively (and alive). I view both parts as being important at all times -- before, during, and after production. There is no way, in my mind, to separate these elements into something that you consciously do to set up the series but never have to do again at a later time -- with the possible exception, of course, of soliciting stations to broadcast the series. That need, you will find, is always present since station programming changes from time to time and today's little gem of a program may no longer be needed in the new format for a given station.

SETTING UP THE SERIES

There are a number of concerns the producer must have.

1. What is the audience for the program? Are you interested in reaching the high school student or Aunt Sue who just retired from teaching last year? Are you interested only in your alumni and faculty? What about the graduates of other institutions, or politicians, or all of the would-be interest groups in the radio audience? In short, what do you see as your audience? Work on this first, for the answer can help you solve other problems that will arise.

2. Determine a format for the program. Will it be 30 minutes long, or five minutes, or one or two? Will the program be used only in your local area, or will you attempt to syndicate it? Note that syndication should indicate a different type of program material, as local-interest-only material should not be used. Length may be partly determined by your audience and certainly by the broadcast station(s). For example, many contemporary music stations may prefer a short program (two minutes or less) while some stations playing middle-of-the-road music (usually aimed at an older audience) may take five minutes or more. If your program can be classified as public affairs by the station for FCC-purposes, the longer format may be acceptable. However, you can promptly think of stations in your own area where these examples are invalid.

As radio stations are programmed by different individuals, it is obvious that their needs and requirements will be different.

3. Another concern you may have is whether or not to use music. This will be determined by such factors as length of program, format used, and availability of suitable music. You should have written permission to use any music you select. What about an announcer to introduce the program? While it may not be necessary to use another voice, it might be desirable.

4. Early in your preliminary planning, list possible topics and people who will be asked to help you produce the program. A list of possible guests is also helpful.

5. Produce two or three programs (I prefer three). Make these as good as possible for they will serve as audition programs for the station(s). Be critical of your work before playing the programs for others. If you find areas that should be reworked, you can be assured that others will find similar areas. Make certain that your format is acceptable to you and others and that the program flows -- that it is smooth -- that it is a finished and professional product -- that it is a credit to your institution.

6. Now, off to market. Play this for your colleagues. Ask their opinions and if their criticisms are valid, try to incorporate them into your next set of programs (or this set if you have severe problems). You may wish then to play the program for your talent -- that person who was your guest. Then take the audition tape (if you produced the program in your shop) to your selected local station program director. Talk over the idea with this person (you may wish to do this earlier), play the tape, have it accepted for local airing, then, if desirable, take it to other stations in the immediate area (up to about 35 miles). I prefer to offer a series to only one station in a town or city. This allows you to offer an exclusive program. (Note that spot news stories are offered to all stations.)

7. Select stations in other towns. One very helpful tool is the Broadcasting Yearbook published by Broadcasting Publications, Inc., 1735 DeSales Street, N.W., Washington, D.C. 20036. It costs $23 and is revised annually. It lists every radio and television station with address, executives, owners, power, frequency, type of programming for radio, even some FCC rules and regulations, equipment manufacturers and addresses, networks and their addresses and executives, even television markets ranked by size. I find it extremely useful. Your institution's library may have a copy, or,

in dire straits, your local radio or TV station may have a copy you can borrow. Use this as a guide for selecting stations in distant cities. Then write a person at the station instead of "c/o Program Director (unnamed)."

Send a letter to distant stations to advise the program director (PD) that a new series is being offered to the station (list the call letters) and that it will be available only on that station in that market. I give a brief outline of the series; tell the PD it is mailed postage paid both ways every three weeks so it costs the station nothing; I ask that the used tapes be returned to lower production costs (I get about an 80 percent return). Advise the PD that an audition tape is available (enclose a preaddressed postcard to be checked indicating the PD would like to audition the series). My experience has found that many program directors may have no time available or may not be interested in listening to an audition tape, so save the tape and time. Let them request the audition tape. (Some producers may prefer to send the tape with the initial letter.)

If refused by the first station, try another, and another in the town or city until you place the series. If your series has been running for a period of time, send a list of the old program titles with your initial letter to the PD. This gives more ideas about how your series might be programmed on that station.

Most important of all, once the station has been secured -- don't bug the program director with petty questionnaires, telephone calls, requests for a list of times the program is broadcast, and so on. This person has enough to do just to keep that hungry monster (available air time) filled with food (programs). Remember that your small offering is just a fraction of what is used during the entire week! Send the PD a Christmas card (or some other appropriate note) once a year. Say "thanks" instead of "can you tell me...."

Incidentally, I save postage by mailing three programs (4:30 length, 7.5 inches per second, full track recording, open reel) at the library rate. The programs are not dated and run once a week. Obviously, I have to allow a little extra time for the slower mail to reach its destination, and even more time near holidays.

KEEPING IT ALIVE

1. Use carefully selected topics. Remember that not all of those exciting things that happen on campus are exciting or even interesting to the people "out there." Look for variety (unless, of course, your program deals with the same topic each week). Do

not favor a particular department on campus (you'll be in trouble at home).

2. Be careful with the words you and your talent use on the programs. Make the program or topic understandable to your audience. Unexplained technical terms or "inside" jokes or stories (those familiar only to persons on campus) are a "no-no."

3. What about the professor who has an accent? Be careful here. The very heavy accent may make the program too difficult for the average listener to understand. If the listener has to work too hard to comprehend what the guest is saying (even though it may be very important), it is much easier to switch stations or turn off the radio.

4. A short list of important points: (a) Keep the long pauses between words and sentences short, especially those created by the slow talker. Edit out these as well as the "uhs" and "er-ahs." (b) Watch out for those long oral paragraphs. (c) Do not allow your talent to "read" his answers to you. Most of the time it will sound "read" and consequently, not very interesting. (d) Allow no errors. There is always enough time to make the corrections. (e) There should never be a bad program -- if you question one, re-record it. (f) Check the program after three months to see if it is still interesting. This allows you to be a good self-critic.

5. Time those programs and include the accurate time with the tape to the station. This saves someone at the station from taking a timing of the program. They must know (for log purposes) the length of each commercial or program that is scheduled.

6. Keep the "plugs" for your institution at a minimum. If you have done a good job, your school will get the credit. The reverse is true if you do a poor job or alienate someone.

7. Remember, you are offering a service to stations that will benefit two institutions -- yours and the radio station. You want your message to be heard by as many people as possible. The program director at that station wants a BIG audience all the time. Just remember that the PD expects you to hold the audience that other programming has built up. There is no reason why he or she should allow you and your guest (or program) to cause the audience to be "turned off" to the station. The PD's job is at stake -- and so is your program series. To be successful, put yourself in the position of that PD instead of being dominated by the idea that "everyone" will just love to hear about "Dear Ole Alma Mater."

WORKING WITH TELEVISION NEWS

Paul D. Lowenberg,* Radio and Television Coordinator
University of California, Davis

It is a cliche to say that television news has replaced the newspaper as a major source of news and information for the American public. Nevertheless, the statement is true.

And, if your public information office is to do a truly effective job, it must find ways to use the electronic media to reach its audience.

When an information office decides to use television, it then faces two options. It can either produce its own films or videotapes and hope the quality is good enough that they will be used by television. Or it can develop its relations with television news departments to such a degree that they will come to the campus to do their own filming.

At the University of California, Davis, we opt for the latter choice. The reason is a simple one -- economy.

Getting into the business of producing films or videotapes, whether by contracting through an outside agency or by using campus production facilities, can be prohibitively expensive, as well as time consuming.

Encouraging television news departments to come to the campus to film their own stories not only costs practically nothing, but it also gives a virtual guarantee that the film will be used on the air.

The first goal of the information office should be to evaluate the role television news can play in its overall information program. The information officer might begin by taking a hard, objective look at the television resources available in his or her area. How many stations are there? How close to the campus are they? What is the quality of their news programming?

The information officer may also consider whether the intended audience is highly specific (engineering students, prospective medical students, other educators, for example) or the public at large, which is being asked to support the school by encouraging its children to attend, making contributions, and/or voting money for continued development.

Television news is best for conveying general information to a non-specific audience. The appointment of a new dean, for instance, may be

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* Since writing this, Lowenberg has joined The University of California, San Diego, as National News Coordinator.

very important for the future direction of the colleges, and of great interest to other educators or prospective students, but it generally does not make for a good television news story.

On the other hand, an unusual piece of research or a new way of teaching would likely have a wider appeal and might make an excellent story for the early news.

As an information officer, it is up to you to see that TV news is encouraged to cover those stories which lend themselves well to the requirements of the medium, and not just the stories which are self-serving to your campus's interests.

In short, you must acquaint yourself with the peculiar needs of television news and then to fill those needs as best and as often as you can.

EFFECTIVE RELATIONS WITH TV NEWS

Once you have decided it is worthwhile taking measures to improve your working relationships with local television news operations, how might you do it?

Here are three suggestions:

1. Develop good personal relationships with TV newsroom personnel. Get to know not just the reporters but the assignment editors, producers, and news directors in your area. Pay visits to the stations, and try to watch a newscast being put together if you've never done so. Try to talk to the assignment editor or news director away from the office, where he will have the opportunity to listen to you without constant interruption.

2. Learn to become a trusted news resource for the TV media. You probably have a lot of competition for news in your area, but once you have built up the assignment editor's confidence in you, he may turn to you when he needs an expert in a particular field or a story idea for a slow day. Try to take an objective look at your college and its function for legitimate news stories which would interest TV news. Don't over-sell stories. If you've got a major news story, by all means say so. But if the story is of the light feature variety, let the assignment editor know that, too. Once they find they can trust your TV news judgment, assignment editors will turn to you more and more often for help.

3. Try preparing special press releases for use by television. At UC Davis we send out what we call the "Gold Sheet" -- a sheet of gold

paper on which we list a story in headline form: the date, time, location, and visual possibilities. We also have a section for "comments" where we give more background about the story. Assignment editors in our area have responded very positively to this because they can get most of the information they need at a glance. We use the gold sheet in place of a traditional press release or to "flag" a press release with information about when and where the subject might be interviewed and what visual possibilities exist.

DEALING WITH TV NEWS DAY TO DAY

Once you have successfully persuaded your local television news operations that there are worthwhile stories to cover on your campus, you must be prepared to cope with the special needs of this medium.

Here are some practical suggestions we have found helpful at UC Davis:

1. Think Visuals. Television is a visual medium. It relies heavily on being able to film something happening. Think about the visual possibilities inherent in every story and let the television newsperson know what they are in advance. Try to avoid "talking heads," straight interviews with no visual accompaniment. TV news hates them, and usually tries to avoid them at all costs.

2. Time. Time is very important for television news crews. Try not to waste it. Filming a story generally takes a fair amount of time, perhaps an hour or so. Your subject should know this in advance and be prepared to spend time with the reporter. You can help move things along by knowing what the visual possibilities are and having them ready to go before the TV crew arrives.

3. Scheduling. Your main television news target should be the early evening news broadcast. This is when the viewing audience is highest. This means that, whenever possible, you should schedule television news coverage between about 9 a.m. and 2 to 3 p.m. This gives the reporter and cameraman time to return to the station and do a proper job of processing the film, editing it, and writing a script. You want to be sure you give the TV newspeople every opportunity to do a good job of putting the story together.

   It also helps to be aware of competing news events when you schedule your story. If at all possible, try to schedule your event when the competition would be the least. A call to local assignment editors will help you learn which are the traditional "slow" news days. These are the days when your story may stand a better chance of being covered, and may get longer play on the air.

4. Avoid the Traditional Press Conference. There is nothing so deadly as the traditional press conference format -- four people sitting around a table discussing some piece of research or change in campus policy. Try to add some visual elements to this format if there is no other alternative. Pick out the most articulate member of the group and ask him or her to be the one to do individual interviews with TV reporters following the conference.

5. Prepare Background Information. Have some written background information available to the TV reporter when he arrives for the story. Frequently reporters are sent off to cover a story without being told what it's about. If you have a few paragraphs available for them when they arrive, they save a lot of unnecessary questions and time.

6. Technical Arrangements. Television news means lights, cameras, and sound equipment. Be aware of technical details as you set up your story. Know where the power outlets are, whether there will be enough light to film, and enough room for a two or three person TV crew to maneuver. Don't forget about convenient parking arrangements so the camera operator doesn't have to lug gear long distances through a downpour or searing heat to cover the story.

7. Subject Preparation. Give the faculty member or administrator who is the subject of your story some idea of what to expect when the TV reporter arrives. You don't have to tell them exactly what to say and do. But let them know approximately the amount of time involved, what the reporter might want to see demonstrated, and what questions they are likely to be asked. Advise the subject to give concise answers in laymen's terms.

   If the subject is going to perform an experiment or demonstration, can the outcome be guaranteed in advance? Are there other visual possibilities available to accompany the story, and where are they located? Try to answer these questions before the TV crew arrives.

8. Story File. Keep story ideas handy. TV crews may frequently ask, "What else is going on here that we could film?" It's a good idea to have one or two other story possibilities in mind. At Davis, we keep a story file of timeless visual feature ideas for those "slow news days" when we get calls from assignment editors looking for something to film.

Working with television news often requires a great deal of energy, effort, and creativity. But the payoff can be exposure for your institution to potential audiences in the hundreds of thousands.

TALK IT UP--ON THE AIR

George E. Raymer, Director of Radio-TV Information
The University of Akron

"Talk is cheap," they say. But Americans like to listen to other people talk -- at least they like talk shows. That's what the estimated audience figures for some of the top talk shows tell us.

According to the two publicity directories listed later in this article, those figures are: "David Susskind Show," 20,000,000 viewers; "The Today Show," 7,500,000 viewers; "The Tonight Show," 6,500,000 viewers; "Merv Griffin Show," 3,000,000 viewers; and "Tomorrow," 6,000,000 homes.

You may ask, "What do these big-time national shows have to do with my institution?"

Half the task of selling any product or idea is to make the target public aware of it. You want people to be aware of your institution for many reasons, including student recruitment and fund raising.

We used local talk shows to build awareness of the University of Akron, and it worked for us. Here's how.

From early 1974 to early 1976, a total of 61 people from the University of Akron have appeared on 21 radio or television programs for a total of 124 separate interviews, or 71 hours and 40 minutes. These occurred in the northeast Ohio market areas of Akron, Cleveland, Canton, and Youngstown. We reached an accumulated audience of 2,688,000 people; in the advertising jargon, we made 2,688,000 impressions. The Department of Radio/TV Information developed and managed this activity under a project called Personality Placement Service.

Can we attribute to talk show appearances any specific example of support for the University of Akron? No, not directly. But during the time my department has been placing people on electronic mass media talk shows, our enrollment has increased 10 percent. I believe our Personality Placement Service played a part in this success.

How do you start such a service, who are the interviewees, and what do they talk about?

First, you should query, by telephone or letter, radio and television stations in your area. Explain what you are attempting to do. Get the names of the talk shows, a brief description of the formats so that you will know how to fit into them, and the name of the person responsible for seeking guests.

In time you will develop rapport with this person, and he or she will begin to trust your judgment and respond to your suggestions. Explain that you are sure that your campus has faculty, administrators, or students who have expertise in a particular field, or an interesting story to tell, that fits the format of the show.

You may want to subscribe to two directory services: National Radio Publicity Directory (Peter Glenn Publications, Lt., 17 East 48th Street, New York, N.Y. 10017) and TV Publicity Outlets--Nationwide (Washington Depot, CT 06794).

Once you have decided which shows to try, you need to find people to appear on the shows. Not only must the person want exposure on electronic mass media but he or she also must be willing to cooperate with with you regarding preparation and travel time.

Most of your interviewees will not make a hard-sell pitch about your institution but will talk about some personal experience or field of expertise. A person's title and the name of your institution may be mentioned only when the guest is introduced and again at the close of the program. Your institution may be mentioned during the interview -- or it may not.

How do you find people willing to participate? We wrote a memo describing our Personality Placement Service and indicated we needed people interested in appearing on electronic mass media shows. We included a coupon on the bottom of the sheet with a place for name, department, phone number, and the subject the participant wanted to discuss. We mailed this to faculty. The campus newspaper carried a news story about the memo and included the coupon. We analyzed responses, decided which would be the most marketable, and worked with those.

We studied the formats of the shows we planned to approach and tried to match them with campus speakers. You can line up programs by writing a concise paragraph of creative sales copy about your interviewee. Send it with a cover letter to one or more programs that you think might be receptive. Sometimes, one cover letter can accompany an 8-1/2 x 11 sheet with a paragraph for each of several potential interviewees.

For instance, here is one release we used. The top of the page had this cover statement: "The University of Akron offers interesting and knowledgeable people for appearances on radio and television." The paragraph read:

> One such expert is Dr. Gerald Pyle, associate professor of geography and urban studies at the University of Akron. He is well versed on the topic of crime, on both the national and

local levels. His book, The Spatial Dynamics of Crime, and his many publications, studies, and book reviews, mark him as one of the most knowledgeable authorities on the subject today. He answers such questions as: What are we doing to prevent crime? , What types of persons commit crimes? , Is the crime rate really decreasing? , Does weather affect the crime rate? . To schedule Dr. Pyle for an appearance, please contact Miss Vivian Huber or Mr. George Raymer.

After you've done a few local talk shows, you may start thinking about the big time -- Mike Douglas, Johnny Carson, Merv Griffin -- but Small Town America offers plenty of opportunities. The TV directory lists 1,299 shows and the radio directory 1,800. In most instances, you'll do better to put your efforts into the local market area from which you will draw students and financial support.

On the other hand, when the right person and the right subject matter come along, don't hesitate to shoot for the big ones. You could almost bet that many of your hometown people will be watching along with the rest of America.

Since the results of your efforts may well be intangible, I suggest that you record interviews and shoot slides of your interviewees on the sets.

Talk may be cheap, but not if you had to buy the air time acquired from a Personality Placement Service. And Americans love to talk. So why not make sure your institution does its share of talking and builds its share of awareness through America's talk shows.

128

PRODUCING EFFECTIVE TV PUBLIC SERVICE ANNOUNCEMENTS

N. Doyle Satterthwaite, Director, TV-Radio-Film Services and
Associate Director, Division of Information Services
Virginia Polytechnic Institute and State University

Many colleges and universities are afraid to start producing public service announcements (PSAs) because of what they perceive to be the high cost, the need for large staffs, and the unknowns in using this method of communication with their publics.

These vital concerns should be addressed, with the fears and unknowns stripped away. You need to understand that there are various production levels involved in PSAs, one of which should be within the capability of your institution.

Let's consider cost because we know that television spot announcements can be costly. After all, some TV commercials cost as much to produce as the programs within which they appear. You can spend a large amount of money for both effective and ineffective television announcements.

PSAs also can be as costly as you want them to be; they can be as effective as your creativity and planning make them. The principal differences among PSAs, whether of high or low budget, lie in the degree to which those announcements capture audience interest and convey the message. Remember this: Creativity can be substituted for money in production of PSAs to a far greater degree than money can be substituted for creativity.

This does not imply that our offices can produce effective PSAs for television at no cost or as inexpensively as a news release. But the continued use of a good PSA in its front-page format when it appears on the screen can bring excellent cost-dividend returns to the institution.

Before we begin the process of obtaining equipment, shooting film, and placing these PSAs to reap this reward, let's back up a moment to the basics. You should answer several questions if your foray into the world of public service announcements is to be fruitful.

The first two questions are interrelated: "Who do we want to reach?" "Why do we want to reach them?"

If you want to reach certain audiences with specific information for their immediate use, your approach will be different than if you want to create an awareness of your institution or build an image.

After deciding the "who" and "why," the next question is: "Is television the best medium or one of the media to use to reach this audience for this purpose?"

Television, the newer of the mass media, is sometimes considered the glamour medium. It can be highly effective or ineffective, as can the other media, depending on its usage for the proper audience for the proper purpose.

The next question to ask is: "Are public service announcements the proper television vehicle to carry our message?"

To use PSAs, you must be able to gain the viewer's attention, impart ONE idea, and give the viewer a reason for responding to that idea, all within 30 to 60 seconds. If this cannot be done with your message, then public service announcements are not the proper vehicles.

Once you have gone through the preceding questions, you have decided the audience you want to reach via television, why you want to reach this audience, and that television announcements are capable of carrying this message to the audience for you. At this point, there is one more question.

Take an objective look at your reason for attempting to reach the audience and the message you wish to convey to them. Then ask yourself this question: "If I were not connected with this insitution, but were just another member of that audience, would this have any interest for me?"

If you cannot honestly answer yes to this question, go back and examine again why you are attempting to reach the audience, and what you wish to convey to them. You may need to alter your purpose or your message content, or abandon your plans for television PSAs for this purpose. An improperly formulated message for a hazily defined target audience can be a waste of time and money, but more importantly, it can cause a negative reaction by the viewer or by the station from which you have sought free air-time. Communication through television announcements is hazardous enough without your introducing impediments.

There are three very important phases in the PSA process: pre-production, production, and post-production. In addressing the questions posed above, we have been involved in the early period of pre-production. The outlined steps should be taken whether the PSAs are to be contracted out to a professional company or prepared by the institution.

Once this early pre-production introspective work has taken place, the commitment to preparing the announcements can be made.

The remainder of the pre-production phase consists of researching the proposed subject matter, and preparing and discussing various treatments or concepts for the announcements. Here we must deal again with

questions. Is each announcement or series of announcements to stand alone? Or should an umbrella concept be developed under which subsequent public service announcements can be fitted to continue building on a theme or image? How do we gain and hold the viewer's attention? Out of all the possible ideas we would like to transmit, which are the most important and how many of these should we attempt to treat?

Answers to these questions will clear away more of the murkiness. These answers lead to selection of a treatment or treatments for the most important ideas that now will have been narrowed to manageable numbers.

Now we are ready to enter the production phase. We can develop, discuss and finalize scripts to fit within the framework of the treatment concept. Storyboards can be prepared. (The simplest storyboard is a designation on the left side of the page of what will be occurring visually during the aural part of the script.)

The production phase also encompasses the filming, videotaping, or other visualization of the idea now in script or storyboard form, and the editing of that visual form to correlate with the audio of your script, the music, and the graphics.

Post-production is the period in which audio, visual material, and graphics are combined into a finished product, and that product is distributed for use in the television medium. The finished form may be slide and script, slides and audiotape, film with sound or videotape (two-inch quadraplex is the standard for most television stations).

You should not neglect distribution of these finished PSAs as proper distribution is necessary if the announcements are to be broadcast, giving a return on your investment of time and money. Before production began, you should have made a decision on both the number and length of announcements in the series. You should have become aware that the 30-second announcement has become almost the standard of the television industry. This is not to say that you should not produce 60-second announcements. But you are more likely to get more air-play for your 30-second announcements, as they can be combined with 30-seconds of commercials on a one-minute station break or program break. Or your PSAs can be used alone on a 30-second break in prime-time, if you are lucky enough to gain access to that time period.

At this point, a cautionary note: There is a misconception that the TV stations need your public service announcements to fulfill their public service mandate from the Federal Communications Commission, and that you do the stations a favor by offering them those announcements. It is true that each station has committed itself to some percentage of

public service time. However, requests to each station for this time far outstrip the mandated requirements. So you should approach television stations on the basis that they will be serving your interests by using your PSAs, and not vice versa.

You will find TV station personnel receptive to your PSAs if they are well done and perform some service to the audience. If your announcements are different or "catchy" enough to attract attention of those scheduling PSAs, you will reap additional benefits in more frequent use. (This is an admonition to use creativity, not gimmickry, in preparing your announcements.) If your PSAs sound more like advertising for your college and university than service to the audience, you may well have problems with some stations. They may fear requests from other institutions for "free" time since it has been given to your institution. The easiest course for the station is to turn down your request as inconsistent with their public service policies.

In placing your PSAs, it is important that you contact the proper person at the television station. Except in the largest markets, you will usually work through the program director. In the largest markets, you will work with someone designated as public service director or director of community services.

LEVELS OF PRODUCTION

Contract With Outside Firm. Even if you plan to contract with an outside production firm for your PSAs, you should go through much of the pre-production work first. That way, you will be better prepared to negotiate with the firm's representatives whose expertise will be working to accomplish the ideas you feel are important to transmit to your audience. Your advance work in deciding who you want to reach, why, and something of the message you wish to impart, will aid those who will work to accomplish this task for you.

Production By A Cooperating Television Station. If you contact television stations in your area early, it is possible that one may volunteer to help you produce your PSAs. If a real community need is served, television stations often will actively participate as a part of their community service. In such an instance, you will have done the pre-production work and the station will use its professionals in the production phase.

Let us take a hypothetical case through this process. College X wants to reach an audience of urban, minority citizens to inform them that, even though they may not have completed high school, they have opportunities to enter that college under remedial-course levels leading to their entrance into the regular college program. College X's news director, feeling that PSAs can help get this message to its target

audience, has found three television stations in the city willing and eager to receive such announcements. One station has offered its equipment and studio for producing the PSAs. This is not a rare situation when a real community need is served.

Shared-Time Station Break Public Service Announcements. Another low-cost form of public service announcement, useful in specific event promotion, is the shared-time public service slide announcement. This approach also involves pre-planning with the television stations. For this level, the institution provides a 35 millimeter color slide pertaining to the institution or the particular event, and asks the station to superimpose its station identification over one part of the slide. This is used as a station identification for a specific period.

There is no script or audio involved in this level of production. The slide conveys visually all the institution's information as well as the station's identification, therefore the message must be terse and easily understood. Such shared-time slides can be used effectively to promote a specific event, such as career guidance week, with name and dates of the event superimposed. If the institution can supply only the slide and artwork, an outside photography firm can combine them at relatively low cost.

Slide-Script or Slide-Tape Announcements. The next level of sophistication in PSA production involves use of a slide or slides combined with a script or a narrated script on an audiotape. A rule of thumb is one slide for a 10-second announcement, two for a 20-second announcement, and so on. For this level of production, the institution will need someone (or several people) who can write the script, shoot the slides, and narrate the script on audiotape.

To gain acceptance, contact the stations in advance. You may also find one station that will videotape multiple copies at institutional expense for use by other stations.

There are three important points to remember in this production level. First, the audiotape recorder used to record the narration should be a reel-to-reel recorder (unless the institution has cartridge, not cassette, recording facilities) and should operate at the standard speed of seven-and-one-half inches per second. It is vital that the machine records full-track, or that there is nothing on the other track if the recorder is half-track or multiple-track. Professional audiotape playback reproducers will "read" the full width of the tape as it is played, and an improperly erased half-track tape will provide the sound you intend PLUS the reverse form of whatever is on the other track. Such an occurrence can not only void your recording of the script, but can also prove quite an embarrassment if it is first noted when you are trying to sell the station on using your announcement.

If your institution has neither 35 mm camera nor audio recorder, you may decide to purchase these for later uses rather than depend on loan or lease. Competent cameras will range from $200 upward, and the audio-recorder will cost from $600-$700 if you want to include it in a buildup of equipment for further use. You will need to buy a microphone in the $50 and up range. (Prices are estimated starting points. Audiotape recorders begin about the price shown for upper-end consumer and lower-end professional recorders. Such recorders for professional use range upward into several thousand dollars.)

Silent Film and Audiotape Announcements. Beyond the level of the static slides for video in PSAs, we come to film movement to carry the video. The most inexpensive means of acquiring film capabilities is through the purchase of a silent 16 mm film camera. A used camera of the wind-up type is the least expensive entry (a Bell and Howell 70DR with three lenses in a turret may be found for as little as $400.) However, you will also need a light meter for proper exposure at additional expense of $40 to $100.

If your institution already has 16 mm film cameras on campus for journalism classes, filming of football games, and so on, then a loan arrangement is a good way to begin in film.

If you can purchase new equipment, an automatic exposure, motor-driven silent 16 mm camera with zoom lens can be purchased for under $2,000 (like most other things, a significant increase in the past five years). This camera can be used for both PSAs and some "electronic news releases" for television as well. As soon as the institution has a film camera, you or someone on the staff should begin shooting film at different times of the year, in different laboratories and classrooms. Thus you build a stockpile of labeled film, from which you can draw in the future for public service announcements.

With the addition of a film camera, you will need film editing facilities. For the rewinds, viewer splicer, and synchronizer-counter necessary to allow editing of your silent film once processed, expect to spend about $700-$900. (Sound editing capability can be added to this basic editing setup when needed or desired.)

With the camera and the basic film edit facilities, you can now shoot 16 mm silent film in color, have it processed outside, then edit it to fit a script which can be narrated on the audiotape recorder. The film and tape can be sent to an outside film laboratory to be combined into a sound-on-film print, with as many copies made as necessary for distribution. (With a good working relationship with a television station, you may be able to have the film and audiotape combined onto videotape by the station, at whatever cost arrangement can be made with the station.)

One cautionary note: If your outside source for processing film is to be a local television station, you should remember that most stations are equipped to process Ektachrome 7241 or 7242 film. Your film should match the processing capability of the station.

If your institution has a radio station or radio production facilities, remember that multiple track sound can be built on the tape. Narration, music, and other needed sounds can be blended onto the tape that will supply the voice track for your final announcement.

In dealing with the film laboratory that will finally put together your film and tape into one optical sound print, you should bear in mind that you will need film of any graphics (such as the institution name) shot separately to be laid-over, or superimposed onto your film. If you wish dissolves or fades between scenes rather than the more abrupt cuts which you can accomplish at the editing table, you must learn how much extra film to include to accomplish each of these. Most dissolves in PSAs will be either 16 or 24 frames in length. You will need to allow the extra film at the end of the scene from which you are fading and at the beginning of the scene into which you are fading. Before cutting the film at the editing tables check with the film lab you intend to use and follow the lab's recommended practices.

Full-Sound Film Announcements. If your institution wants to equip itself for full sound and film production of PSAs, it will find other uses (news-film inserts for television newscasts, feature film pieces for insert into TV station programs, and institutional films for instructional and non-instructional use on and off campus) for the equipment it will be acquiring.

This last leap is the most expensive. To the editing table already listed you must add a sound reader and amplifier. You also need a sound film camera -- either single system, double system, or preferably capable of both. The sound reader-amplifier will add about $150, while the camera will add from $7,000 to $15,000, depending on what type you select.

There are now two avenues to go from here. If your PSAs are to be done single-system (sound recorded on a magnetic stripe on the film while it is being exposed in the camera), then silent film to be edited into it should also be magnetic striped. Thus, narration or music or combined track can be laid onto the film through a recording projector (about $1,500).

If you plan filming as double-system, a pulse-controlled audiotape recorder ($2,800 to $4,000) will record sound while the camera records picture with both in complete synchronization. For editing, it will be necessary to have the 1/4 inch tape re-recorded onto 16 mm magnetic tape (sprocketed the same as the film), so the sound tape and the film

can be edited to match. Narration, or other sound for cover over silent film portions, must be re-recorded in similar manner. The film laboratory can accomplish this for you.

In this mode, long spindles, capable of taking at least two rolls of film, must be on the editing table's film rewinds. If your institution hopes to build to this level, you should originally buy the rewinds with the capability for, or installation of, the long spindles.

At this point, we are assuming also that you have employed a competent filmmaker or cinematographer who can advise in the acquisition of equipment.

With the level of equipment indicated, your institution can now shoot single or double system sound film, edit double or single system, and prepare its PSAs for the laboratory to make trial mixes at interlock, and produce the finished master and as many copies as are needed. (In double system sound, synch sound from the film can be built on one tape track, narration on another, music and/or sound effects on another. These three or more 16 mm sound tapes are played on reproducers locked into synchronization with a projector which displays the photographed images and the sound is mixed into one track for placing on the completed film.)

Most cinematographers will prefer to have the laboratory make a "workprint" of the film when it is processed. All editing is then done on the workprint until a satisfactory interlock is obtained. The original, untouched film is then cut to match what the workprint has become, with a list of instructions for the film laboratory in terms of color correction, dissolves, fades, superimposition of graphics, and so forth.

SUMMARY

I have discussed all of the equipment in terms of its applications to the production of public service announcements. This makes the process seem exceedingly expensive as the level of capability increases. Few institutions will purchase the equipment listed through the top level just for use for PSA production. But remember that addition of these pieces of equipment increases the capability in these areas for all of the institution, not just the news service. In addition, many uses can be found for them other than the production of PSAs. I have noted some of these uses. You will find others while your institution is progressing through the several levels of sophistication listed.

I should mention here that, if your institution has a small, relatively inexpensive color video camera and a videocassette recorder, don't think that you can produce PSAs for broadcast television station

distribution with this equipment. Two difficulties exist: The camera likely will not have resolution or quality sufficient for broadcast, and it may be difficult to raise the 3/4-inch taped material to the two-inch quadraplex videotape standard of the broadcast industry.

I have not mentioned anything about film processing and printing facilities. I have assumed that institutions not having those facilities already probably would not consider adding them until they were at the highest level of sophistication listed. Film processing laboratories add considerable additional cost and call for both a large volume of film and an experienced lab supervisor for operation. Thus, I have assumed that institutions will seek outside film processing facilities while deciding to what extent their film needs and equipment will build.

Of course the information in this paper is general in nature, intended to help open the door to PSAs in some form for almost any institution. With this in mind, if your institution seeks to build its capabilities in TV production equipment, it should decide in what direction it wants to head, and then consult with one or more institutions that already are well advanced in this production of visual material for television or group showing.

The buildup of equipment (and the price tag can go high) should be laid on a solid foundation of planning by the institution so it will know where it is heading and why. Then it can add needed equipment in building-block fashion, each piece adding to what has been purchased before and compatible with what is planned for purchase in the future. Even with the best planning, rapid advances in technology will dictate some changed directions and cause obsolescence of some equipment you purchase. Your institution must be sure not to compound this through inadequate planning.

TELEVISION NEWS CLIPS

Robert W. Gilbert, Director, TV-Radio News
University of Tennessee, Central Administration

In the field of news, television today is synonymous with "top visibility." Political candidates know it. Advertisers know it. And those colleges and university information offices that have failed, whether through fear of the TV "mystique" or by default, to use television news are neglecting a powerful tool.

Regardless of your institution's size or budget, you can take advantage of television news to obtain positive exposure.

Mike Klepper, vice president of Burson-Marsteller in New York, estimates that 75 percent of the American public considers TV as its primary source of news.

"Television, the most expensive advertising medium, is the one preferred by seven out of seven presidential candidates," Broadcasting magazine said in its April 26, 1976 issue, during the height of the presidential primaries.

"TV is expensive, but it's more far-reaching than any other medium," said one candidate's spokesman. "TV is a feeling medium," said another. "We like to give the audience a feeling of the candidate as a person, a feeling of whether he's genuine."

TV news is a dramatic vehicle by which your president can make his or her major policy statement, by which the public can learn about a major research project, and by which your institution can win human interest points with the story of a student who works weekends in a hospital to save lives. TV news has impact because it reaches the depths of human sensitivities through sight and sound.

But TV news clips alone are not adequate to reach your desired audience. A good media mix -- print, radio, and television -- is necessary. Some stories lend themselves more appropriately to one medium, but generally a good news story is good for all media.

TV news is "the most important medium for making a prestige impact on an audience," says Harry Durham, director of Clemson University's Communications Center. "Television news can be the main thrust of university news operations, supported by the more frequent radio offerings and the more detailed print pieces."

Bob Robinson, public relations director at Cleveland (Tenn.) State Community College, operates a one-man shop, but he too knows the value of TV news: "It is a great medium to reach a lot of people the quickest. We produce six or eight TV news stories a year. I wish we could do more."

Doyle Satterthwaite, associate director of information services at Virginia Polytechnic Institute and State University, considers TV news clips "an important part of the total information concept of the university -- as vital as the news release for newspapers." However, he warns against trying to match the volume of print media releases with TV news clips. Flooding TV news departments with film clips can be counterproductive.

For TV exposure, you should be prepared to use:

1. newscasts (by providing your own news clips or getting the station(s) to send a film crew to your campus);

2. talk shows (by providing guests upon request and by initiating contacts about possible guest appearances of your staff and faculty); and

3. documentaries (by preparing your own, if money is available, and by learning in advance the subject matter of documentaries being planned by local stations or the networks).

The degree to which your institution uses TV news will depend upon (1) administrative support, (2) the size and characteristics of the institution, (3) the characteristics of the TV markets you are trying to reach, (4) your staff capabilities and (5) your credibility with the station news executives.

ADMINISTRATIVE SUPPORT

Seek support for your TV news operation from the top -- from your president. Tell him or her what total visibility (via TV) really means to the presidency and the institution. Explain that TV can reach 1.5 million adult viewers for one-tenth the cost of mailing a slick magazine to 25,000 alumni. Point out that your TV news clip can reach 1,000 adult viewers for less than it costs to send 10 letters. Indicate that news clips, shown on evening newscasts by 15 stations, provide the institution with time that would cost perhaps $8,000 if obtained as paid advertising. Sales and program executives of TV stations can provide you with the data applicable to your situation, and you will be able to develop a convincing presentation in support of TV news.

The sophistication of your TV news operation will depend on the availability of money and the willingness of your administrative supperiors to allocate it for that purpose. But remember that you can be operational on a small scale for as little as several hundred dollars.

INSTITUTIONAL CHARACTERISTICS

If your institution is a two-year or small four-year college in an area served by three or four TV stations, your start-up costs for providing news clips will be minimal. A larger, more comprehensive university may need to reach publics served by four or five TV markets (15 or 20 stations), possibly more.

You must identify the true expertise on your campus. One department may be extremely strong academically and credible as a source of news background and information, while another department is not. Identify your institution's real strengths and weaknesses, then stress the strengths for television news.

MARKET CHARACTERISTICS

Before drawing up a final plan for a TV news operation, you must understand demographic characteristics of the TV markets you intend to reach. Station executives will help you determine the coverage areas, the number of viewers on given newscasts, and the percentages of males and females by age grouping in those audiences. You can translate this data in terms of your institution's constituency -- the geographic concentrations of your students and your financial support. These are the publics you should be reaching with television news.

PERSONNEL FOR TV NEWS

Because of cost, television news is not a medium for novices. Your staffer handling TV news should be a competent, experienced newsperson with a workable understanding of television news techniques. In smaller shops, one person may do the entire job -- researching the story, making contacts, shooting and editing the film, and writing the script. In more sophisticated operations, where more news stories and possibly documentaries are committed to film (and/or video tape), you may need a newsperson and two or three other staffers who "triple" as cinematographers, film editors, and sound-lighting technicians.

CREDIBILITY

Credibility of course should be your primary objective, the cornerstone of your news policy. Without it, you will not be able to sustain a relationship of trust with television news editors. Deal with them honestly.

Once you have misled an editor, you have lost his trust and the availability of his station as a news outlet.

The old axiom that "time is money" is a law in television news. On a typical 30-minute evening newscast in most markets, only about 13 to 15 minutes actually are devoted to news stories. The remaining time is allocated to weather, sports, and commercials. Because TV news time is limited and valuable, selection of stories for those few minutes is highly competitive. Only the best (which often means the most visual) will be used. TV clips should be brief, preferably one to two minutes in length.

To be competitive, your news clip must be NEWS, not NONSENSE. You must say "no" to faculty and staff requests for TV news coverage on stories that you know are not competitive.

"We try to be very careful about not using a feature as a promotional vehicle for the university," Clemson's Durham says. "We try to build the feature around the news value of the piece itself or behind the news value of whatever the particular angle is, and then to indicate Clemson University's involvement in the piece in a very low key manner. There are some people on this campus, and I'm sure on yours, who think that you ought to be stronger and much more positive in your identification of the university every time any piece is produced for radio and television. However, our response to them is that the news directors must never think that we are using television news programs to do anything other than provide legitimate information to their viewers."

It is essential that you be relatively free of administrative constraints so that you can make valid news judgments. Your office must function in the dual roles of an extension of the administration and an agent for the news media. It is difficult to establish and even more difficult to maintain this position.

TV NEWS VALUES

News, in the broadest definition, is any new or unfamiliar information or event which interests and affects people. News can differ from place to place and change from minute to minute. One minute before a newscast begins, the top story can be displaced by a more important event which has just occurred.

Your institution's TV news clip, scheduled for the 6 p.m. newscast, may be "bumped" out of the lineup at 5:45 p.m. because of a refinery explosion in your city. Priorities on newscast lineups constantly change. But with good planning -- a substantive story which won't be outdated if not

used on the day of release -- your clip which gets bumped on Tuesday may show up on Wednesday or Thursday.

Surveys have shown that news "consumers" today are extremely interested in 1. health, 2. sex, 3. money, 4. sports and 5. new technology in energy conservation. Developing stories that relate to these subjects can pay dividends in terms of TV exposure for your institution.

Before devoting time and money to the production of a TV news clip, establish to your own satisfaction whether the story is a good, legitimate news story. Ask yourself the tough questions.

1. Is it important?

2. Does everybody want to know?

3. Does it affect or involve people? If so, how and why?

If the news story does not satisfy the first three criteria, you should pass over it.

Once you have determined that you have a legitimate story for TV news, develop the following elements to maximize the potential use:

1. drama (action on film);

2. relevance (a story tied to a continuing national or state story);

3. conciseness (tightly written, covering only the salient information);

4. usability (technical quality to meet station standards);

5. straight language (the correct, easily understood words, properly constructed).

Most colleges and universities with TV news capabilities basically provide those types of stories which the stations are not likely to produce for themselves on your campus. In most cases that means avoiding fast-breaking hard news stories. TV stations will send their own news crews to cover an explosion on your campus. Generally your best opportunities for university-produced clips are news features.

"We try to make sure our soft news features always have a good news tie-in, and we try at least to make the leads timely if the failure itself is not extremely timely," says Durham of Clemson.

Satterthwaite stresses the importance of the university TV news producer assuming the role of the TV station news director and assessing the value of the potential news clip. "You must maintain credibility with the television news people, so they realize that a clip from you is something worth previewing and will likely be worth using in their limited news time," he says.

Your TV news service should supplement, not compete with, TV news departments.

"We would really like nothing better than to have local TV stations send their news crews to our campus to produce their own features," Durham says. "However, because of our geographic situation (the nearest stations are 30, 40 and 100 miles away), we don't get many stories that way. So in the production of our features, we try to send the TV news director a piece that will help add a dimension to the news not otherwise available."

Dennis Miles, assistant director of information at Oregon State University: "One reason OSU's film clips are used is because we select our stories carefully. The primary requirement: a story must be visual."

Visual -- and newsworthy!

TV NEWS FILMING

The camera obviously is the basic tool for producing television news clips. You can acquire a reliable silent color camera for $1,200 or less and sound-on-film (SOF) color cameras with editing equipment for $15,000 to $30,000. The complete TV news shop would include a color film processor, a system for mixing sound tracks, dubbers, and so on. But you can be in business on a modest scale with only a silent camera. You can even get the job done without a camera if you have a photographer who will shoot your film (and possibly edit it) on a contractual basis.

Depending upon the sophistication of your operation, you can:

1. Shoot the film yourself and send it, unprocessed, to the TV station with a script or fact sheet and allow the station to edit the film.

2. Shoot the film yourself, have it processed by a commercial lab, edit the film yourself, and send to the station.

3. Shoot and edit the film yourself (if you have a processor) and send it to the station as a finished release print.

4. Contract with a commercial film crew to shoot the film under your direction.

The option you choose will depend upon the processing and editing capability in-house and upon the number of release prints you intend to distribute on each story.

In contemplating a move into TV news clip production, you should consider the possibility of 3/4-inch video tape. Many TV news departments throughout the nation have developed the tape capability, and most experts in the field believe this new technology is the wave of the future -- more tape and less dependence on 16 mm film. Institutions considering a heavy capital investment for film should evaluate this VTR alternative.

Once you have the filming capability (tape or film), you can provide clips in a number of ways -- (1) silent film with script; (2) silent w/natural sound on audio tape, and script; (3) Sound on Film (SOF) w/natural sound and script; (4) SOF interview and script; (5) SOF w/natural sound and voice over film (VOF) on audio tape or on the film itself; (6) SOF w/natural sound, interview, and VOF on mixed 16 mm sound track. The combinations are almost limitless. Do what works best for you.

Graphs and charts often add meaning to the TV news clip, but remember to keep them simple and allow them to remain "on screen" long enough to be read easily by the viewer.

Cutaways are a necessary element in TV news clips. These are shots which help demonstrate the story visually. For example, if your story relates to urban planning, include film of a blighted area in the center city and the sign which says "Condemned. Keep Out." Cutaways help in the transition from SOF segments and generally add body to the story.

The person you are interviewing may be inexperienced in front of a microphone and camera, so remind him or her to be terse and to maintain eye contact with the interviewer, not the camera.

The choice of microphones is important. In filming a story for television, you can use a hand-held mike, a shotgun mike for long-range pickup, and/or a lavaliere mike (worn on a thin strap around the neck). The inexperienced interviewee may feel more comfortable -- less aware of the "microphone menace" -- with a lavaliere.

When you use SOF of a person being interviewed or making a statement, the name and appropriate identification of that person should be superimposed over that segment of film. It's called a "super."

Also frequently used are "stand-ups," in which the newsperson is narrating the clip VOF also appears on camera for a short closing statement or as a "bridge" from one segment of the clip to another. Stand-ups are

advantageous because they are often the easiest form of transition between segments and because they are the only practical method of telling part of the story when other visuals are not readily available. They also help the viewer identify the reporter -- to put a face with the voice and to document the fact that the narrator, in fact, was at the scene of the story.

Overstating the obvious, good film is a must. The visuals and sound must be broadcast quality. Be prepared to light your subject if shooting inside an enclosure. And don't overmodulate your sound.

Get enough footage. Shoot too much, rather than too little. We seldom fall below a two-to-one ratio (film shot and used), and sometimes it is four-to-one.

Try different shooting angles. Give yourself a choice of perspectives once the film is on the editing table. But avoid "jump cuts," consecutive shots of the same subject from different camera locations or lens depths which can make the person or object appear to jump suddenly from one position to another. In shooting an SOF interview, you may wish to use part of one answer and part of another. To avoid the jump cut in such an edit situation, cover the edit point with a shot of the interviewer listening or with a shot of a relevant scene.

In shooting an SOF interview, position the camera and the interviewee so that you have an attractive background which, if possible, helps tell the story visually. In an interview about coal and energy, for example, make certain you have a coal-related background.

Look for action in the story and get it on film. TV news thrives on movement. If your story relates to the campus newspaper, use film from the composing and press rooms, and show newspapers coming off the press.

Even on a news clip in which you use no SOF interview (one which is entirely voice-over film), shoot natural sound if possible. The picture of that jack-hammer as the announcer narrates the film is far more believable if the viewer also hears that jack-hammer. If natural sound on film is not possible or practical in certain situations, tape record the sound for a later mix with the picture.

Here are some examples of how it is done at institutions of varying sizes.

At a small college, the information officer shoots silent film with a Bell and Howell 70DR, prepares a script, and gets the cooperation of a local

station to process and edit the film to the script for use on the station's newscast.

In another one-person shop, the PR director (to reach three stations in the college's market) shoots the same story SOF three times -- each time from a different angle. If it is a story with an immediate time factor, the PR director sends a different unprocessed version to each station and includes some extra footage for cutaways. If the time element is no problem, he or she has the film processed and then edits it on campus before sending finished release prints to the stations.

A large university with a total in-house capability shoots at least two sound cameras on each "take" and films considerable cutaway footage. While the film is being processed, the script is being written. Then the film is edited to the script, and the original film is sent through the processor to make multiple release prints. The sound track -- including interviews, stand-ups, voice-over narration -- is dubbed to the magnetic stripe release prints which then are checked for sound and picture quality. Finally, they're boxed (with the script) and delivered.

Another university, following essentially the same procedure, sends slightly different versions of the same story to each station on its distribution list. This approach avoids the necessity of making a processing print-run, but requires more film and more editing time.

Still another university shoots its news stories on film, edits the film and dubs the final version to videotape for distribution.

Know the alternative approaches, then develop the system which works best in your situation.

WRITING FOR TELEVISION

As television reaches the masses, your story must appeal to the lowest common denominator. Keep sentences shorter than you would for print media -- the ear absorbs more slowly than the eye. Construct your story so that one idea flows logically and smoothly to the next.

Avoid long titles when identifying persons. For example, the "vice president for development, public relations, and alumni affairs" could just as meaningfully be identified as "a vice president," omitting the administrative areas of responsibility. The story content should clearly indicate the areas of responsibility or expertise.

Use your words to supply those facts which the filmed scenes do not provide. When possible, let the film tell the story by itself. Make certain your visuals either match or supplement the script material.

Understand the story before you write. If the facts are cloudy, clear them in your own mind. If you cannot grasp the significance of the story, almost certainly you cannot accurately communicate it.

Paraphrase liberally. Often you can cover material faster than the interviewee can say it. Save sound-on-film interview segments to emphasize or document an important part of the story.

Remember that TV is a "sight and sound" medium. Content always is the most important element of a TV news story, but visuals and natural sound (tape recording or SOF) make the TV clip more interesting and often more believable.

FILM EDITING

The manner in which a news clip is edited (selecting 100 feet from those 300 which were shot and determining how the visuals and sound will be tied together into a comprehensive story) can make or break a TV piece.

If you do not have an experienced news film editor, consult one before venturing into TV news clip production. Learn the difference between single- and double-system sound, and the advantages and disadvantages of each.

Film editing to produce the most attractive and understandable news clip is an art. If your institution has or desires a TV news clip capability, the added expenditure for a staff film editor, who also may be the photographer, is a wise investment.

From the start, you must know the difference in single- and double-system filming and editing. That explanation can come by consulting an expert in your market.

VIDEO TAPE

Some universities already experienced in TV news film production have converted to 3/4-inch video tape capability. This is the wave of the future in television news. Many stations in the medium and large markets throughout the nation have added portable video tape cameras, editing equipment, and even microwave relay facilities. Film probably will never be replaced in TV news, but video tape eventually will be the primary visual tool.

Consult stations in your markets. If the majority have 3/4-inch tape capability, and if you have not invested heavily in film, consider the advisability of video tape.

Video tape cameras now on the market cost as little as $7,000 or as much as $40,000. Again, get advice from manufacturers and technicians before you make your decisions.

MARKETING NEWS CLIPS

Many factors influence your decisions in choosing a method of distribution for news clips. Again, market characteracteristics and news policies of stations in your area largely dictates your course of action. In some markets, because of union contracts, stations will not use your newsman on camera, but they will accept and use your film if their news crew were not available to cover the story on campus.

In some parts of the country, there are no union prohibitions against the use of news film, regardless of who shot it or who narrated it.

Some stations have a rigid policy against using hand-out clips. Others will accept such clips but edit to their requirements.

Most TV news executives will tell you they have limits on the film clip length -- 60 seconds (on the fast-paced formats), 90 seconds, perhaps even two minutes. But, as with most rules, this one also is broken. Stations will use an exceptionally good story even if it exceeds their time limit. However, you run the risk of having a clip edited (with the accompanying risk of factual error or misrepresentation) if your clips are too lengthy.

If you deal with only one or two stations, you can easily tailor the clips to the individual station's needs. For mass distribution, however, you likely will be sending the same version of a story to many stations. That means you must conform to what most of them want from you -- trying to use a format acceptable to most, if not all.

In some markets, TV stations will not use a news clip if it is made available to competing stations in the same market. In that event you must choose which station accomplishes your desired results with a particular news clip. And you must guard against preferential treatment. A policy of rotation is best in such a situation.

On your more significant stories, you may wish to include in the clip package some printed background material, perhaps a detailed print release or data provided by the news source.

Distribution of news clips can be frustrating, especially if they're going to several cities. Knowledge of mail routing, bus and airplane schedules is important. With adequate lead time, you can send by library rate mail.

First class is faster. The express service offered by airlines across-the-counter is even faster.

One institution, for example, sends 16 release clips. Seven are sent by bus with advance notice to the stations nearest the campus. Clips going greater distances are sent by air with clips for all stations in a single market packaged in one box. These multiple-clip packages are broken apart at the receiving station and are distributed to other stations in the market. Believe it or not, stations in some markets will cooperate in such an arrangement. And it cuts costs.

Miles, at Oregon State, says university news clips should make a "frontal assault where it counts -- on the evening television news." The early evening local news generally has an extremely large audience. Your method of distribution should take into account the necessity of getting the film to the station in time for the early evening newscast. Don't wait until two hours before the newscast to ship a news clip by bus to a station 65 miles away.

At Tennessee we found that release embargoes are very effective and, in most cases, all 17 stations on our regular distribution list observe those times. We time the news clip shipment so that it will arrive at the station no later than 10 a.m. the day we hope the clip will be used at 6 p.m. We also coordinate our releases on major stories so that the TV clips, radio feeds, and print releases are used on the same cycle by all media. A story for use by morning newspapers (AMs) would carry a 6 p.m. TV-radio embargo for the previous day. Stories for use by afternoon newspapers would be embargoed for TV-radio release at 6 a.m. that day. This is the standard embargo procedure for government agencies and for the wire services on stories they originate.

The Monday-through-Friday newscasts pull the biggest audiences, but don't forget the weekends.

"We try to peg some news clips for weekend use, where news in the markets is less active," Satterthwaite says. "We know we can gain acceptance of an interesting piece that could not make it during the week or one that is longer than would normally be acceptable in the weeknight crunch."

If you can handle a fast-breaking story quickly -- in time for the stations to have the story while it's still hot -- do it. But remember that feature stories committed to film or tape must hold their news value for several weeks. An extremely heavy news day may force your feature piece out of the newscast lineup and, unless the news value will hold for a while, your clip may never be used.

ARE THEY USED?

It is difficult to assess the immediate impact of a television news clip. There is no way of accurately determining how a million people feel about your institution on the basis of one news clip. But it is important to know whether a million, or only 225,000 persons, saw the story.

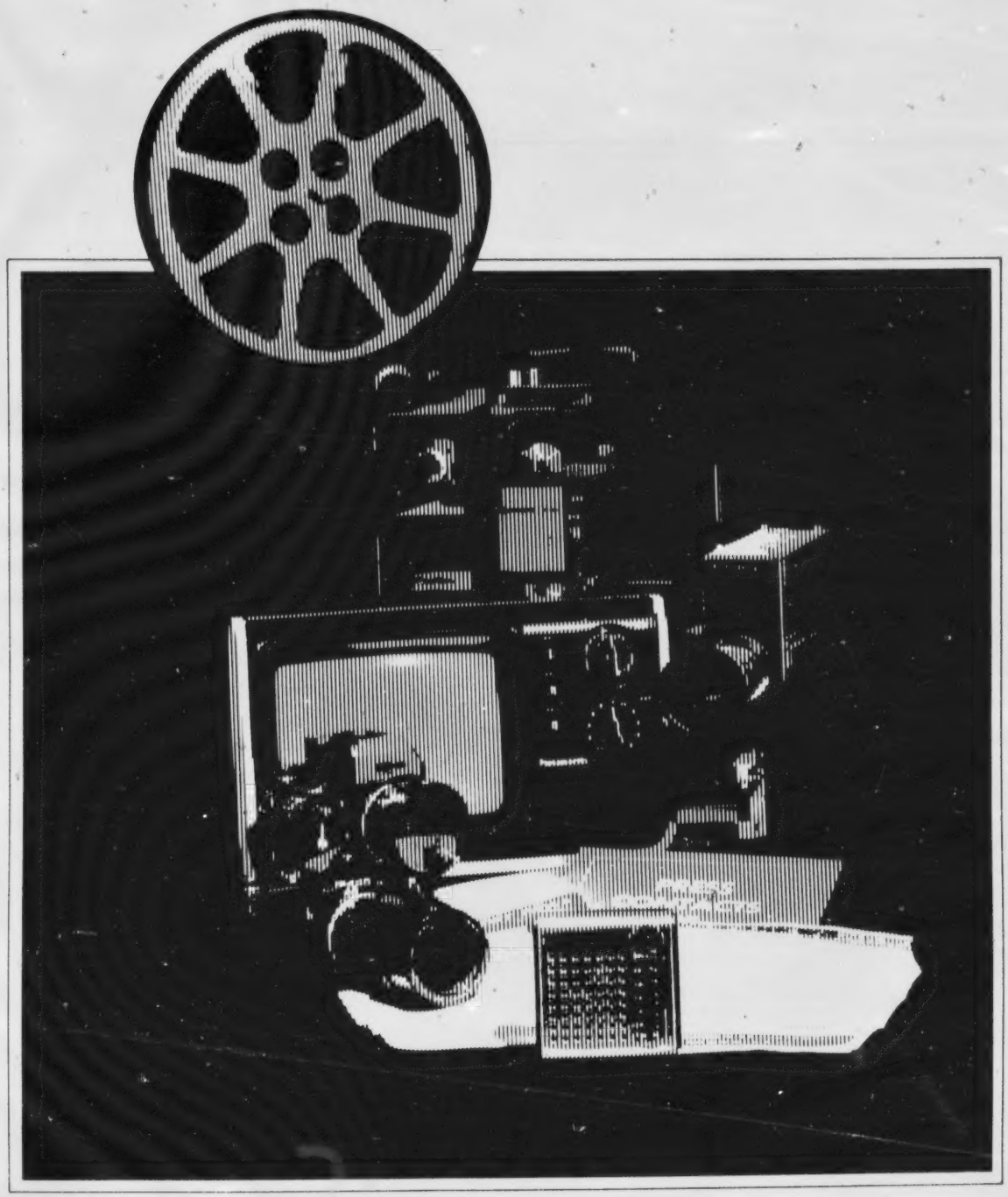
News executives work in a pressure vacuum, and therefore they generally have little time to fill out self-addressed, stamped "usage" questionnaires. You will find that the same stations are responding each time to these questionnaires, and you never hear from the others who are too busy to reply.

Periodic telephone checks with the news executives are reliable. Call each station on your distribution list three or four times a year and inquire whether your last three clips were used. Eventually you will determine reasonably reliable averages.

Offer your services to the station's news department. Talk shop with the voice on the other end, but remember that somewhere along the way those news executives must have a face to match your voice.

Personal contact with the stations is essential. Get to know their key personnel and let them know you. Establish a solid relationship, based on your credibility and appreciation of the stations for using your clips. Say thanks. It pays off.

News Service Operation: Futures File Ideas



THE ELECTRONIC ERA BEGINS

Howard Ray Rowland
Director of Information Services
St. Cloud State University

I have something to tell you and I'm using the most reliable method of communication available - the printed word. It's effective because we share the same language. It's economical because the identical message is being sent to many people in one printing and mailing. It's convenient because you can start reading whenever and wherever you wish. You can re-read a paragraph, mark something you like, and make copies for others. You can easily carry the information with you to another location. And you can put it on a shelf and retrieve it for reference.

In short, the printed word is the ultimate vehicle for conveying information in a complex society.

If you believe that last statement, you're not ready for the next decade. And you'll certainly be lost by the time the next century arrives. Why? Because the printed word as we know it - ink applied to paper - is probably on its way out. It's definitely not going to predominate in the future as it does today.

Before you rule me out as a fanatic, let me assure you that I'm a print-oriented person, too. I have serious misgivings about the impact of computers, television, radio, and telephones. But an objective analysis makes it clear that much information now delivered in print can be transmitted faster and easier by electronic means. The only remaining problems are implementation and cost. And the smart money is moving from conventional print to video delivery systems.

The current communication changes overshadow all previous developments in the dissemination of information. Linkages of computer, television, and telephone systems are transforming the way people learn and interact. The impact of electronic technology shows up all around us - in the news media, postal service, commerce, health care, education, banking, and government.

I'm not saying that by the year 2000 reading and writing will be outmoded. Nor that you will find printed materials only in archives. But the time-consuming process of setting words in type, reproducing those words on printing presses, and delivering individual copies of those words to millions of people will be obsolete. Homes and offices will have compact electronic information centers allowing users access to whatever they want. There will be a video screen for immediate

viewing, a video recorder for later viewing, and a photocopier for documentation.

Information will move at dazzling speed with the aid of computers infinitely more sophisticated - yet smaller - than those now on the line. Video screens will range in size from coatpocket to entire walls. And the user will be able to ask questions about information received and get instant feedback. We will use information centers to order merchandise, participate in polls, review current events, take tests, play games, conduct conferences, provide security, and monitor the condition of the ill and disabled.

Although this may sound like science fiction, everything described here is already being done to a limited extent. Telecommunication systems and their offerings of news and information are changing rapidly, probably more radically than television changed the radio and print era.

The two most important innovations in technology stimulating that change are cable television and the computer. The home or office cable connected with a computer will be as essential to people as the telephone. Without it, homes and offices will be much less efficient.

Encouraging the spread of high-capacity home communications will be electronic mail transmitted to the home. This will eliminate the need for the cumbersome postal system, which now processes, transports, and hand-delivers millions of messages daily.

Cable television, with 80 or more channels technically feasible in every community, provides far more capacity than the output available at local stations. Surplus channels carry continuous news bulletins, stock market quotations, weather reports, sports summaries, old movies, and programs imported from distant cities.

However, as Ben Bagdikian points out in The Information Machines (Harper & Row, 1971), the significance of cable far exceeds its ability to duplicate existing television programs. It includes the potential for two-way communication between the home or office and a vast array of information services. Twenty-channel cable has 40,000 times more capacity than telephone wires. Such an installation in each home and office, interconnected with computers, can handle a constant flow of information to and from many sources. Incoming information, with each receiver identifiable, can include educational programs, video and text materials from libraries and computer centers, two-way connections with other individual sets, and video and facsimile mail.

Consumers will soon become their own editors as they decide what news and information they want to receive from a summary displayed on their TV screens. The summary will be updated continuously so that the current version will be different from earlier offerings.

The capabilities of this interactive video are surpassing the possibilities suggested by experts only a few years ago. At the beginning of this decade, Rand Corporation asked a panel of communication specialists to predict the nature and pace of future technological change as it affects public information. Most of their forecasts became reality sooner than they expected.

A major innovation in home communications is the reactive system. This gives the consumer the power to order and receive immediately specific programs and information. Delivery is by TV screen, by voice, or in a document produced electronically. The panel believed such a system would be in normal use by 1990. This development is well ahead of the panel's timetable.

The panel was conservative in predicting that by the 1990s information would be transmitted electronically to homes and offices where facsimile machines would produce Xerox-like documents. Now being done experimentally, this will probably become widespread during the 1980s. The panel also erred in forecasting videotape recorders by the 1990s. They are already on the market. The wall-size TV screen, which the specialists thought would be adopted by the year 2000, is available now.

Marvelous as it may be, can all this electronic wizardry really compete with the printed word? It certainly can. Go back to my opening paragraph and review the benefits of printed communication. Every feature mentioned can also be provided by the home or office information center. But that's not all. Interactive video transmission can add new dimensions to communication.

Although you may gain some insights from this article, printed words - even with illustrations - are a poor substitute for an audio-visual documentary of the developments I am describing. Consider the time lapse. Because of production and mailing schedules, more than three months have passed from the time I prepared my article until you received it. Video transmission is instantaneous. Furthermore, wouldn't it be more vivid and engrossing if I could show you some of the new electronic media systems? Wouldn't you gain more from meeting some of the people involved in communication technology? Wouldn't you like to ask some questions right now and get immediate answers?

Suppose it's 1988. I've put the information I want to pass on to you on videotape. You tune to channel A-57 of your office information center. If you wish, you can record the program for playback later. On your wall-size video screen, 10 times larger than today's TV screens, I show you new communications equipment and systems difficult to describe in print. I introduce you to people who are perfecting and using the new technology. Through a special telephone hook-up you ask questions that are answered by an individual or a programmed computer. After the presentation, you can request additional information to be displayed on your screen. Finally, you can order equipment for your college or university.

These capabilities are already beyond the experimental stage. Business, industry, medicine, and government are adopting interactive electronic communication systems much faster than most colleges and universities. On the campuses, the extension divisions, learning resource centers, and some professional schools seem to be ahead of institutional advancement offices in grasping the significance and potential of the new media.

- What are the implications to you of this communications revolution? Consider how new media will affect your management functions, as well as alumni administration, fund raising, government relations, publications, and information services.

- How are you communicating with your various constituencies? Are you almost totally print oriented? Are you missing opportunities to use electronic media effectively? Are you keeping informed about new developments? Have you taken an inventory of electronic communication equipment on your campus? Is it fully used? Are people trained to operate and maintain it? Do you need new equipment?

- Are you involved in a comprehensive, long-range plan to coordinate the selection, purchase, and use of electronic media equipment for communicating with various audiences? What are the possibilities for sharing equipment and developing information networks with other colleges and universities? Are you budgeted to produce materials for the new media?

- How well acquainted are you with the decision-makers for radio, television, and cable stations in your primary service area? Do you know what they can and will use in their programing? Are you prepared to use these outlets to reach your audiences? How much cooperation is there between your office and your campus radio and TV stations?

When it comes to putting electronic media to work, there are many possibilities. Here are a few suggestions:

- Prepare videotapes as well as publications for your audiences. Instead of featuring buildings and ball games, videotape highlights of a few outstanding courses. Because they represent your institution at its best, use these highlights to inform alumni, donors, and prospective students about the educational thrust of the institution.

- If your college or university has a closed circuit television system, use a channel to disseminate information now confined to bulletins, newsletters, and newspapers. Find out what it would take to enable students to plug their TV sets into the system. Perhaps you can also use a community cable channel.

- Every campus could use a telephone information service with recorded answers to the most frequently asked questions. Large universities might consider a videotape information service linked to the campus closed circuit or community cable TV system.

- A minimal entertainment cable costs almost as much as a 90-channel, interactive cable that will permit users of 30 of the channels to interact with others at their signal sources. Possible uses for the latter system include televised instruction; intra-campus entertainment such as sports, cultural events and student activities; computer data transmission; remote surveillance for the security system; FM audio bands that make possible high-quality sound transmission; and interconnection of outlying facilities with main campus.

Keep in mind that the more television becomes decentralized, with every community served by many channels, the more access colleges and universities will have to television. Audiences, though smaller and more specialized, will be attentive if you make programing attractive.

The people we are trying to inform and influence spend a great deal of their time using the telephone, watching television, and listening to the radio. Soon they will be installing home and office electronic information centers.

These people expect us to communicate with them through the electronic media as well as the printed word. If we keep sending them only printed messages, ignoring the communications revolution swirling around us, we stand a good chance of losing their attention - and their support.

MINI-CAM MAXIMIZES NEWS

By Gene Gardner
Broadcast Editor
Purdue University

Television news gathering is going electronic. And a happy result of this switch from film cameras to mini-cams will likely be an increase in news from colleges and universities.

Why? Local TV news departments have long considered campuses good sources of backgrounders and features. Also, most of our institutions have experts, both professors and administrators, who can comment on current news items. For example, a business professor can answer questions on how a nationwide recession affects the local economy. Or, he or she can evaluate a proposed consumer credit law - presumably with less bias than a banker.

Stories about research projects and student activities also attract TV assignment editors charged with filling a one-hour local news block every day. They particularly like stories about visually interesting research that could affect the lives of viewers.

Attracting a TV news crew to a campus in a large metro area is relatively easy. But there is a problem for a campus like Purdue, located 60 miles from Indianapolis (state capital and the nation's 19th largest TV market) and 120 miles from Chicago (third largest TV market).

In the past, we tried to draw crews to campus in several ways. To make a long trip to campus worthwhile, we lined up several stories for a news crew. Or we covered the event ourselves and shipped the film to a station for processing and editing. Unfortunately, the latter approach limited our exposure to one station for each story.

We even tried processing the film ourselves and making copies for several stations. Here we faced two problems. The cost greatly limited our output. And delays in the process often affected the timeliness of the story.

Our solution was a mini-cam. In fall 1976, Purdue purchased that piece of equipment along with a portable video-cassette recorder and related editing equipment. Since then, the university has averaged one story a week on TV news programs.

True, many of the stories aired only in the Indianapolis market. But TV stations outside the state have used over one-third of the features we produced. More than 30 stations throughout the country televised "Poisons in the Home," a two-part special featuring an expert from Purdue.

We have used the mini-cam to cover everything from our president's statements on energy cutbacks to research on limb regeneration; from Handicapped Awareness Week to the effect of new warranty laws.

Our experience shows that, although videotape hardware costs more than film equipment, it pays for itself in increased flexibility and lower operating costs. Because we don't need to process tape and can quickly duplicate it, we can see that most campus activities make the six o'clock news in Indianapolis on the same day.

At Purdue, cost was a major reason we converted to videotape. News film costs about $7 per minute for raw stock and processing - and it can never be reused. On the other hand, videocassettes sell for about $1 per minute and can be reused many times. That makes actual cost close to a nickel per minute.

Purdue spent $400 on cassettes last year and is still using them. If we had used film for the stories we covered, the cost would have been over $7,000.

Large universities with budgets and news staffs to match needn't be the only users of electronic equipment. If you're from a small institution, here are guidelines for breaking into TV news.

- Share the cost with other offices on campus. There may be many other departments - the athletic department, audio-visual center, department of communications, and so on - that could use portable videotaping equipment. The purchase of mini-cam hardware at Purdue was a joint venture of the Office of Public Information, the Telecommunications Center, and Agricultural Information.

- Start with the basics. A good video camera and portable recorder costs under $7,000 and is suitable for most stories you'll want to cover. Later you can add lights, tripods, and other accessories to increase your flexibility.

- Add duplicating and editing capabilities. With a videocassette recorder for duplicating tapes (about $3,000), you will be able to send copies of every story to several stations. Later, by

adding another recorder and an editing controller (about $6,000 for both), you can produce packaged news features for distribution to stations. Keep in mind that other offices on campus can use this equipment and, therefore, can share in its purchase price.

- Keep in touch with TV newsroom personnel. The assignment editor can help you select stories and produce them in a form the station can easily use. The engineering staff can advise you on the best camera and recorder for your needs. The station might also offer good used equipment at a bargain price when it updates its news-gathering hardware.

The TV market for your campus stories is wide open. If you make a well-planned investment in time and equipment, you could make TV news an effective part of your program.

PRACTICE PR BY OBJECTIVES

By Anita H. Thies
Former Manager of Special Projects
The Pennsylvania State University

"Oh, we always start the year with some public relations objectives and they're fine in slow times," a small college news director once told me.

"But when things really get hectic, the objectives fall by the wayside."

The information officer reflected a perspective common to most PR operations, large and small. The question shouldn't be, "Do you have time to manage your objectives?" but, "Do you have objectives to manage your time?"

Since 1976, Penn State's Office of Public Information and Relations has coped with the latter question in a structured fashion. The director has created a full-time position - manager of special projects - with the mission, in practice, of managing objectives.

Granted, our office is a large shop. In addition to the director and myself, there are eight full-time professionals in the news bureau, radio-television section, campus relations office, and publications section. The latter produces separate weekly publications for faculty and for staff, and a quarterly magazine for university friends, alumni, and parents.

Even small colleges and one-person shops, however, may gain insights from our experience if they come to understand the possibilities and the pitfalls of practicing PR by objectives.

Where did we start and what did we learn? We started by realizing that every PR operation is bombarded by daily, short-term, often low-priority demands from college clients and publics. We are harassed by "crises." It is, therefore, difficult to sustain a continuing, constant focus of staff efforts towards long-term institutional goals.

We also realized that those sustained efforts were the key to having the public relations operation recognized as purposeful, productive, and necessary to the institution's most important endeavors.

How could we accomplish this? By assigning someone to survey the area, to seek out overlooked opportunities, and to look for better ways to coordinate team efforts to reach specific targets. That "someone" would always be asking, "What have you done to support objectives this month?" He or she would suggest time-efficient, cost-effective ways of staying on target.

Enter a manager of special projects with the broad job description of "planning and implementing public relations programs that support university goals." But what, specifically, happens next? How do we proceed? We follow six steps:

1. Know what an "objective" is. By definition and practice, an objective is a statement that is specific, single-purpose, measurable, set in a time frame, and achievable.

Objectives grow from goals and help determine progress toward the accomplishment of ideals set forth in goals. Goals are broad, general statements, usually neither quantifiable nor set in a time frame, and usually not attainable as stated.

For instance, most public relations offices have as goals the support of student recruitment and of fund raising, the promotion of better community relations, and the building of a positive public image of their institution.

At Penn State, one of our PR goals is "to obtain more recognition for our education, research and service programs throughout Pennsylvania but particularly in Pittsburgh, Philadelphia and Harrisburg (where 73 percent of the state population lives) and in selected national media...."

This goal supports our institutional recruiting drive (Pennsylvania first, then the rest of the nation) and also our status as Pennsylvania's land-grant institution.

In support of this goal, our PR objectives quantify the targeting of staff efforts to achieve "more recognition" for Penn State.

For instance, one objective is to have each news bureau writer produce two to three "statewide" stories per week. Another objective is to have our Speakers Bureau arrange an average of one speaking engagement per day.

Another is to have each staff person ask one faculty member per month to write an opinion piece for the editorial pages of target newspapers.

This Op-Ed program was set up to increase media coverage that conveyed faculty excellence. Penn State faculty write on issues of popular concern in their areas of expertise - for example, welfare reform, solar energy, wheat surplus problems, and the future of Taiwan.

During one 13-month period, 36 such Op-Ed articles appeared, most of them in Philadelphia, Harrisburg, New York, or Washington, D.C. newspapers. The Associated Press carried several.

But while we do measure results, our objectives themselves do not project targets as specifically as some MBO theorists would want.

For instance, our Op-Ed objective does not quantify in advance the number of published articles we hope to place in any one newspaper in a year.

Nor does our objective of getting "more" news coverage in target markets project specific percentage increases in column inches or air time.

There are dangers in overquantifying when writing your objectives. First, you may misdirect staff to play a numbers game rather than focus on true effectiveness.

Second, the staff time required for intricate measurement systems may better be directed to achieving results.

And third, the real measure of performance in public relations always involves a judgment of quality that can't be quantified. While we try to quantify wherever possible, we also know that a story's importance to an institution isn't necessarily measured by its length or news play.

2. Draft objectives that support institutional goals. Too often, public relations operations are seen as expendable, overhead activities that don't relate to the deeper purpose of the institution. Objectives provide a means of measuring the contributions of public relations to the fabric of the institution. But this is true only if those objectives directly support vital institutional goals.

Because few institutions have master plans that outline goals, you may have to identify your institution's goals and plans from a variety of sources. These include, of course, the philosophy, policies, and directions of your president as well as of your trustees, administration, and faculty leaders. You also will find broad institutional direction in the operational goals and projections of offices such as admissions, recruitment, development, alumni affairs, and if you're a public institution, governmental affairs.

Often you will find a goals statement in your college's long-range plan or in the case statement for a capital fund-raising campaign.

Of course, the public relations department should not try to create institutional goals or set policy. But when the institutional direction is not formally defined (especially in complex institutions), the PR department must serve as detective and even as catalyst. You must encourage your policy-makers to define the institution before you can interpret that definition to your publics.

3. Take charge of setting your own objectives. Realistically, you're the only one who can. Rarely will your president or chief administrator hand you a list of PR objectives on a platter. Nor should you expect them to. After all, you were hired to provide professional public relations guidance to the institution. You know your office resources best.

4. Communicate your objectives in writing and in person. Objectives are irrelevant if no one knows you have them. Write them down and send them to your supervisor and then to your president for review and approval. If you hear no objections, implement them. If you're supporting institutional goals, your objectives should be an extension of your president's direction anyway.

At Penn State, we revise and update our written PR objectives with the start of the new budget year. This is a natural extension of our previous year-end report. The director prepares the final list of PR objectives and distributes copies to each staff member.

5. Sustain your efforts. If you think about objectives only once a year, your program will never get off the ground. What is required instead is a year-round, sustained discussion supported by action that shows your commitment. At Penn State, we started with internal monthly "objectives" reports circulated among staff and to our administrative supervisor. The reports itemized each of our primary goals (we started with six) and reported that month's objectives and results in direct support of each goal.

We did not set out to categorize after-the-fact activities into pigeonholes. Instead we wanted to see how much staff effort consistently focused on supporting objectives. Then we wanted to increase the proportion of that effort. We hoped to moderate the natural tendency to grease the squeaky wheel first; then find those quiet wheels that better supported our objectives.

For instance, one of our goals was to support Penn State's effort to increase black student recruitment.

One objective in support of this goal was to increase the number of staff-generated stories about our black faculty, students, and campus events. Another objective was to improve the marketing of these stories to the New Pittsburgh Courier and the Philadelphia Tribune, two newspapers that reach our black student recruiting market. A third objective was to improve the marketing of these stories to specified national black and non-black media.

Our monthly "objectives" summaries, totaling the number of "black" stories produced by each staff member, showed that these stories were not the kind that walked in the door. Staff members had to seek them out conscientiously.

In support of these objectives, we scheduled regular meetings with black faculty and staff to solicit story ideas. We improved personal contact with reporters and editors of the Courier and the Tribune.

In addition to clipping those newspapers for Penn State stories, we conducted a six-month study of the number, kind, and length of stories printed for each educational institution and we plan to do periodic spot checks in the future. The study tells us:

- how Penn State is positioned in its media coverage,
- what kind of stories the papers seem to prefer, and
- what seasonal shifts papers seem to have in news space and in educational emphasis.

In radio-television, we sent more stories to the National Black Network, the Mutual Black Network, and to certain Pennsylvania radio stations. We produced public service announcements in support of events such as the university's black arts festival.

In addition, we tried to incorporate the idea of promoting Penn State's black community in regular staff work and projects. For instance, we identified faculty to write opinion pieces, students to feature as scholarship recipients, and graduates to profile.

Here are other examples that show how continuing emphasis on an objective can become an integral part of a staff person's priority list.

A nearby television station called one morning to say its film crew would be on campus that afternoon and needed ideas for interviews.

A news bureau person suggested they interview Penn State's new assistant to the dean of the graduate school for minority affairs.

Also, our publications editor heard about an upcoming black art exhibit that had not yet been publicized. Although it was her deadline day for faculty/staff newsletters, she held space until we could track down the details and write the story.

6. Report and assess results. Two benefits of setting objectives are increased perception and analysis. You learn to distinguish between activities that support institutional goals and other, more general PR activities. This requires that you honestly report results - or lack of them - to yourself and those you deal with. You then can decide ways to improve results, and your institutional community will know that objectives are not just matters of talk but of action.

What, then, are the potential benefits and problems in practicing PR by objectives? The benefits are:

1. An increased sense of purpose. Your staff and your institution will know your priorities and your contributions. This can help you counter the idea of other departments that, "when in doubt, give it to public relations."

2. Better use of limited resources. Setting objectives helps you say "no" to activities that are not of highest priority to the institution. It is the first step in managing your time and resources for maximum effectiveness.

3. Improved team effort. Obviously, there is strength in unity. When everyone pulls in the same direction, you encourage more teamwork and create an increased sense of accomplishment.

4. Broadened awareness of PR. Public relations involves all the publics of the institution, although some departments may consider certain publics their exclusive domain. As you gain credibility and build a reputation for being results-oriented, other departments may voluntarily recognize your potential for improving their own performance.

But be careful.

- Don't launch an objectives program without having (or developing) professional expertise.

- Don't impose objectives on top of an already full workload (not geared to objectives). First, re-orient that workload.

With the growing competition for students and funds, college and university administrators will expect more professionalism and productivity from their PR staffs. This will require that we not only set objectives but also possess the knowledge and the skills to implement objectives.

Setting objectives, then, is the first step in achieving more with equal effort. As such, there should always "be time" for objectives.

A VIEW OF CABLE TV

By Bernadine Dorich
Director, Public Relations
Schenectady County Community College

Cable television has grown up in the shadow of the broadcast industry for the past 25 years. Consequently, due either to limited knowledge of the medium or the absence of cable systems in our areas, we in public relations have spent most of our time and energy trying to gain program time on over-the-air commercial stations.

Yet, cable television may be the wave of the future. Essentially, cable uses wires to transmit television signals from a central antenna to individual TV sets, instead of sending the signals over the air waves on various broadcast frequencies. The result: better signal reception and the possibility of more network and independent channels, especially for small- to mid-sized cities with only one or two network stations.

Most cable systems currently offer their subscribers 20 possible viewing channels, more than enough to handle all local channels and up to five "imported" stations from other cities. The Federal Communications Commission (FCC) encourages the use of "left-over" channels for local government, education, and public access use. Until recently, the FCC required that there be access channels for those purposes. Now, however, municipalities, when arranging for franchises with cable companies, decide whether or not there will be access channels. Some cable television experts predict that cable may find its future not as a substitute for mass appeal, over-the-air television, but as a source of more community channels offering local programing, as well as other services, to subscribers.

At the mention of local programing, educational institutions pay attention. Because people are just becoming aware of the possibilities for cable programing, cable system operators are eager to schedule locally produced material. No advertising is permitted on cable channels at the present time, so programs may range in length anywhere from 10 minutes to an hour. Also, cable operators tend to show programs several times during the week, unlike the one-time-only approach of the more tightly-scheduled, over-the-air stations.

The uses of local cable television channels are limited only by your imagination and public relations objectives. Do you want to enhance your institution's cultural image? Why not tape concerts, speakers,

or plays. Do you want to extend the classroom into the community? Why not offer courses via cable. Do you want your community to better understand students? Why not arrange a series of student forums. Do you want to show the quality and diversity of your faculty? Why not use people who have volunteered for your speakers bureau. These individuals already have prepared talks on a variety of subjects and may even be able to supply visual aids.

Many institutions are now using the mass media to recruit students. Since cable television, by the length of its wires, is physically limited to a local area, some may contend that it is fine for reaching local students for community colleges but does not offer a nationwide reach for major universities and four-year colleges. As statisticians chart the dwindling number of traditional, college-aged students, all institutions have sought out adults in the community to enroll in continuing education programs. Cable television can provide one more access to this student clientele.

These days, according to several surveys, most cable subscribers choose cable for better signal reception and greater channel selection for viewing network entertainment programs. Since programing on local cable channels is still sparse and viewers aren't always aware of program schedules, viewership is limited. Nevertheless, when seeking local students and maintaining an image in the community, institutions have a sizeable potential audience on the cable system.

In Schenectady, for example, the cable system has 15,000 families as subscribers. (There are 10 million cable subscribers in 6,265 communities nationwide.) General studies by the Schenectady cable company have shown that some public access programing has had as much as 13 percent of the potential audience. In a recent detailed survey, the East Lansing, Michigan Cable Commission found that 34 percent of the subscribers sampled had watched the public access channel at least once; 26 percent had watched the educational channel; and 27 percent had watched the government channel.

So, you're convinced that you should be on cable. Those of us, like myself, who have had limited, if any, experience in producing television materials, tend to fear the unknown. What magical, mystical incantations result in a television production? None, really. And most colleges will find that cable companies are willing to assist them in producing programs. If your institution does not have broadcast equipment and technicians available (don't overlook students when searching for personnel), the cable system can often provide a studio, equipment, and technical assistance. (Depending on the cable system, there may be a charge for the use of equipment and technical services.)

Having worked both at a college that has no broadcast facilities or equipment and at one that does, I have found it relatively easy to produce programs for television. Programing for any kind of television requires planning. Do you want to produce one program or a series of programs? What topic or topics need to be addressed? What guidelines need to be followed to meet the requisites for public service time? What format should be used? Who should appear on the program? Are visual aids or props required? Should the program be rehearsed or can it be done "cold"? Who will write the script and who will be responsible for technical production? The answers to these basic questions can provide an outline for a potential program.

I have hosted a number of live, unrehearsed, interview programs by using the studio, equipment, and technicians available at a cable system. Since an interview can be deadly for the viewer, anyone planning to use this format should determine ways it can become a lively, entertaining, and informative program. Wisely selecting relevant topics and interesting guests is one way to keep the audience tuned in. Using charts, props, photographs, or slides can also be helpful in providing variety and emphasizing key points.

Non-credit courses can offer a gold mine of programing ideas and personnel. Instructors who teach non-credit courses are likely to be local people whose livelihood depends on something other than teaching at the college. These personalities already may have established a following in the community or may have distinguished themselves in other fields (a factor which can attract a larger audience to your program than might ordinarily be expected).

Other possibilities for cable television programing are similar to programs we might prepare for over-the-air television. A simple, well-developed series about "How to Choose a College" has potential not only for encouraging enrollment but for helping to build stronger relationships with those valuable to the college. If you want to discuss financial aid, why not bring in some of the people who donate scholarships to your college? If you want to present a balanced discussion of factors anyone should consider before choosing a college, why not bring in one or two local high-school counselors, in addition to a member of your own counseling staff?

If you have broadcast equipment, you may wish to produce a program that offers more variety to the viewer. In this case, you need to write a script, assess timing, provide detailed camera directions, supervise the taping, and select people who have good broadcast voices. Even if

your college, like mine, has only black-and-white taping equipment, your program can be used on a cable station, whereas the probability of over-the-air stations using it is almost nil.

We produced a half-hour black-and-white videotape about continuing education at Schenectady County Community College. I held several preliminary planning sessions with the director of continuing education and our educational communications specialist to determine what we wanted to include and what could feasibly be done with our limited equipment and personnel. Then I prepared an outline of the program, which established a sequence of shots as well as approximate times for each segment. From the outline, I developed a script for those sections of the program that would require voice-overs. I asked those people to develop their own copy, giving them only an indication of the time limit for their portion of the program.

Since our editing capabilities were limited, we had to shoot segments in chronological sequence based on the outline. We also had to be adaptable enough to scrap some intended segments and substitute other ideas when the original plan could not be implemented. To do the voice-overs, we enlisted the volunteer assistance of a former national vice president of the Association of Women in Radio and Television. Even though we had to do some last-minute editing of the script and the tape itself, we managed to produce - in just three weeks - a coherent, informative, varied, and, we believe, interesting program stressing the college's opportunities in continuing education.

Although we weren't completely satisfied with the final product, the cable system personnel were delighted. It was the first time they had received creative programing from any educational institution. Not only was our program aired a number of times during the week before the winter quarter began, but it was shown at least four times per week for the three-week period before our spring registration.

At this point, we have no valid way to assess the results of our efforts. We do survey our continuing education students each quarter and ask how they learned about the college. Since these results are not tabulated until the end of the academic year, we cannot yet determine how many people have seen our program on the cable system.

Whatever the impact may be, we intend to continue to use cable television whenever possible. It's one medium in which, at present, we have no competition.

As public relations practitioners, we know that the more ways we can convey our message to the public, the better the chance that the message will produce the intended results.

NEWS PHOTOS TELL - AND SELL - THE STORY

By Annice M. Brave
Former Assistant Editor
University News Services
Southern Illinois University at Edwardsville

The University News Service at Southern Illinois University at Edwardsville (SIUE) has been highly successful in getting the university's story into the community. Along the way, we have learned to appreciate the publicity possibilities of our news photographs.

Founded 10 years ago, our university is located in southwestern Illinois, about 20 minutes from St. Louis. It is surrounded by many news media, but the area also has dozens of colleges and universities competing for coverage.

We discovered that photographs were selling the stories they accompanied. Often they were used by themselves in major papers when our press releases weren't. We writers, instead of bemoaning the situation, decided to use this to our advantage.

HOW WE OPERATE

University News Service sees itself as a news agency with its mission to tell the story of SIUE, its people, and its programs through the mass media. News value is the prime determinant of what we should distribute.

The director is the fiscal officer for the basic unit, which includes two writers with general news and feature responsibilities, one part-time writer assigned to cover the Mississippi River Festival (our summer arts program), and one writer assigned to intercollegiate athletics. There are two motion picture, television, and radio news personnel; two secretaries; and one bookkeeper/secretary.

Photo Services has a full-time professional photographer; a full-time photo-lab technician; and a bookkeeper/secretary. Thus SIUE can produce a large quantity of news photographs. But our news photo coverage ideas also can be applied to smaller shops if you have access to darkroom facilities and people with a knowledge of cameras.

In addition to our professional staff, several students work as writers and photographers. Students do general news photography and help cover athletic events.

Our photographer is often overworked. His office not only functions as a news agency but also provides the campus with everything from technical photography to passport photos.

Revenues from general campus photography work keep Photo Services operating in the black and give us an opportunity to expand news photography services. The income is especially important because for several years we have faced budgetary cutbacks.

SMALL TOWNS MAKE FOR BIG NEWS

Ironically, the key to big results is that we aren't afraid to think small. One of our favorite ways of "thinking small" is with "hometowners," pictures of students doing everyday things on campus. We don't wait for a slow news day to work on these pictures; our photographers and writers do it every day.

It doesn't take planning or a concerted effort to be successful at hometowners. Pictures of registration, of student activities, or simply of a student curled up in a chair in the library are good hometown subjects.

For instance, during class registration, our photographer and a writer work their way down the registration line asking what hometowns students are from. If the student is from St. Louis or Chicago, we mail the picture to the student's neighborhood paper.

Sometimes a hometowner makes a bigger daily. During his first day of work, a student photographer took a picture of a small boy with an ice cream cone who was sitting in the middle of rows and rows of books. The student got the boy's name and hometown from his mother, an SIUE student.

After looking at the picture, our writer ordered copies for the wire services as well as the hometown papers. Three days later, the hometowner, slugged "Books, books everywhere and the little kid can't read," appeared on the front page of the Chicago Tribune. We usually tag each picture with an "SIUE Photo" credit, but in this case we gave photo credit to the student photographer.

The recruitment value of our hometowners is immeasurable. One family travels hundreds of miles every summer to attend the Mississippi River Festival on campus. And every summer, they seek out our photographer to carry on the family tradition of having a hometowner sent to their city's paper.

ART FOR FEATURES' SAKE

One of our writers' primary functions is to produce feature stories, and because a feature without art is a wasted story, the writers and story subjects often work together to come up with good photographers. Complicated equipment in a science lab always makes an interesting photo, so many of our pictures are taken in the subject's usual surroundings.

Our photographer makes each photo special, even if it is one of our English professors sitting at a desk. Sometimes he furnishes pictures of the bacteria a scientist is studying or a series of action photos of a potter working at a wheel.

An example of how a photo can make or break a big campus story is when SIUE turned all 4,000 thermostats down to 64 degrees. We needed a strong photo to go with the story. Our photographer went to one of the art studios where students were sketching a nude. He had all of the art students put on their coats and hats and he draped a long scarf around the model's neck. During the days that followed, newspapers all around the nation were carrying the story about SIUE conserving energy, with the picture slugged, "Modeling can be a chilling experience at SIUE."

SPECIAL PICTURES FOR SPECIAL DAYS

There is no way to put enough emphasis on having pictures and stories ready for special days.

UNS writers always work up a series of features on Christmas for our area newspapers. This provides an excellent creative opportunity for our campus photographer and his students. One of our most striking pictures was of a student in the Religious Center building with the geodesic dome designed by R. Buckminster Fuller in the background. Using a fisheye lens, a student photographer got a picture that looked like a Christmas angel standing under the dome.

THE IMPORTANCE OF CUTLINES

The writers' work begins before the prints are delivered. We are responsible for planning appropriate pictures to accompany our stories, and we often phone Photo Services with ideas.

After the pictures are delivered, a cutline is the next important step. The imagination of the person who writes the cutline can add new emphasis.

If there is a lesson in this, it is, "Don't expect your photographer to do all the creative work."

QUALITY PHOTOS STRENGTHEN NEWS

Our responsibilities also include providing picture essays and photographs for various campus publications. We are always mentally noting pictures that we will use for class schedules or for future feature stories in the alumni magazine.

We also furnish news features, camera-ready material for offset papers. It's not uncommon for one of our photo features containing three or four pictures to appear a year later. Naturally, we choose these pictures for timelessness.

Even if a picture mailed from our office is solid gold - and we mail hundreds each year - very few of them would be printed if we didn't maintain good press relations. We make a point of knowing someone on a first name basis at each of our area newspapers. We also have a close friendship with people in the local wire service bureaus.

The "SIUE Photo" tag at the end of each cutline has become a respected credit and a vital part of University News Services. Experience and results have taught us that photographs can make or break our news, and we will continue to count on the quality of our photos to strengthen our coverage.

GLOSSIES CATCH THE EDITORS' EYES

By William Van Pelt
Director, Information Services
Virginia Commonwealth University

Sending photos with news releases does count. That's what we at Virginia Commonwealth University's Office of Information Services have discovered now that we've solved the problem of producing great stacks of glossy photos at low cost.

We routinely send photos with press releases to 108 daily and weekly newspapers in Virginia, and the pictures have substantially increased the use of our stories. For instance, about 25 percent of the newspapers on our mailing list used our first 18 stories-with-picture.

If you use photos with releases, however, you must reduce your per-photo cost. And that means finding a lab that specializes in the mass production of contact prints. An 8 x 10 now costs us 18 cents - less than the postage to mail it. And 5 x 7 prints, which we have found acceptable to editors, cost only 11 cents.

This is how we do it.

The lab we use in New York City receives a finished print from us. People there re-photograph the picture to make an internegative of the same size as the prints we want. Because they can produce contact prints from the large internegative much more quickly than they can make enlargements from the original negative, the cost of mass printing goes down dramatically. Hundreds of finished prints usually arrive from New York via first-class mail within 10 days after the original print leaves our office.

Although the internegative process can cut quality, we find that results have been satisfactory. In fact, the director of our extensive darkroom facility at VCU's Medical College of Virginia says the quality is good and the price unbeatable. He could not produce the quantities of prints we require - using conventional darkroom methods - for less than three times the price.

But what are the results of using photographs with press releases? Do accompanying photographs increase the likelihood that a release will be used? Will editors more readily save a story for later use when it comes with a picture? Does the size of print affect its use?

Is an appointment more likely to be run if it is accompanied by a photograph? Does a picture spark the editor's attention, even if he or she does not use it?

The answers to those questions are two yeses, two nos, and another yes.

We consider a release successful if it is used by 10 percent of the papers that receive it. Of our stories sent with pictures between October, 1976, and February 1977, 94 percent were used in 10 percent or more of the papers to which they were sent. During the same period, 44 percent of releases with no photos met our 10 percent guideline.

Of the 18 stories accompanied by photographs, seven (39 percent) were used in at least a third of the papers. Only three (7.3 percent) of 41 non-photo releases were used in at least a third of the papers to which they were sent.

Editors seem to save stories with photos longer than stories without. Of the releases-with-pictures, 29 percent continued to appear in papers seven weeks after their release date, compared to 17 percent of the non-picture releases. In fact, four of the releases with pictures continued to appear after 12 weeks or longer. One remained on the editor's desk for 18 weeks and another for 20 weeks! No editor kept a non-photo release beyond nine weeks.

We found that 5 x 7 prints were readily accepted, with no statistically demonstrable preference for 8 x 10s. When we use 5 x 7s, we are careful to select tightly cropped shots that contain only a few visual elements. For head shots, we use 4 x 5 or smaller. A borderless 2-1/2 x 4 is great for a head and shoulders; it's about the size and proportion of a one-column cut for most papers.

Sometimes, photos don't count. Regardless of their size or inclusion with a press release, pictures seem to have no effect on the use of appointment announcements. In three releases with pictures of new department chairmen which were sent recently (not during the period from which our statistics are drawn), only one was used in three papers beyond the local area. Professional and societal journals do appreciate and often use head shots for their "people" columns. Of course, announcements of top position changes almost always receive wide newspaper attention and usually require photographs.

Although releases supplied with pictures were used more frequently by editors (400 appearances in newspapers), they were printed with

photos only 202 times. Apparently, the photos sparked the editors' interest so that they used our story even if they didn't use the picture.

Of the photos we mailed, those least used were an architectural shot of a new building and head shots of principals quoted in two feature stories. Most successful were the pictures showing story principals in a situation germane to the story. For example, editors preferred shots of a mathematician with a metric conversion chart or a nutritionist shopping with a basket of fruit. They rarely used the straight head shot of a professor whose story concerned death counseling.

Editors showed the most enthusiasm for news releases that relied on photos for impact. We sent one story on electronmicroscopy with six photos to about 75 papers. Forty-two papers used the story; 41 of them with at least two pictures and 35 with four or more.

If you're interested in adding photos to your releases, don't be discouraged if you find few photo labs offering the mass contact printing service. Keep looking. Our experience shows that the results are worth it.

17

HOMETOWN RELEASES MADE EASIER

By Samuel Barone
News Director
Kenyon College

For most of us, hometown releases are vital to our news programs. They provide personal bridges from our colleges to the students' communities.

To best use that natural connection, we need to send releases to all news outlets serving a student's home area. It's not always an easy proposition - compiling a list of those newspapers is often a catch-as-catch-can operation.

In the past, we at Kenyon College sent releases to only those newspapers listed by students when they enter as freshmen. At that time, we ask each to supply names of newspapers in home communities. Some students manage to list all the papers; others list none at all. Most of them give us the names of the papers their parents read - often a less-than-complete list of papers.

To expand the student-provided list, we turned to three directories of the news media: Ayer Directory of Publications, Editor and Publisher Yearbook, and Broadcasting Yearbook. These are excellent resources for building mailing lists, but they require a lot of time. Not only must you search the directories student-by-student, but also you need to have near-encyclopedic knowledge of geography.

There had to be a more efficient system! We found it in the college's computer center and named it ZIPMAS.

Our objective was to computer-match each Kenyon student with the largest possible number of hometown-area newspapers. (The print medium was our primary target.)

We based the matches on postal zip codes instead of on cities or counties, as we had been doing.

ZIPMAS needed to meet the following criteria:

- provide a file of newspaper titles and addresses, followed by a list of all zip codes each serves;

- generate a student directory listing all newspapers that serve each student's home address zip code;

- store a file of newspaper and zip code data that increases each year; and

- be easy to update.

After making this list, we consulted a programmer. Then we searched computer software catalogs and phoned various publishers' associations to find out if the information we wanted was available. To the best of our knowledge, no list of zip codes served by specific newspapers exists. And so, we began to collect our own data.

We decided to build our file using the newspapers listed by students and to let ZIPMAS grow year by year. A newspaper, once fed into the program, never again has to be considered, except to add additional zip codes as students from new areas name that paper. We rejected as too expensive the idea of programming every U.S. newspaper.

First, we prepared a computerized file of newspapers, gleaned from student information cards or from our own search. The printout from this file meets our first requirement for ZIPMAS: It gives us a list of newspapers followed by a list of zip codes that each newspaper serves. It runs in rough geographic progression from Massachusetts (01002) to Washington (99362).

One problem we anticipated was the metropolitan newspaper that might be followed by scores of zip codes corresponding to its vast circulation area. Our response to the dilemma is best explained by example:

The circulation area of the Cleveland Plain Dealer includes hundreds of zip codes, almost all of which begin with either 441 or 440. Instead of listing each of those zip codes, we entered just those three-digit combinations and programmed the computer to match the Plain Dealer with any zip code beginning with either 441 or 440.

Next, we computer-matched our file of newspapers with Kenyon's master file of students. The result is a compact directory giving us the following information: student name (alphabetically), campus address, home address, and zip code. Names and addresses of every newspaper serving the student's home zip code follow the listing.

Using ZIPMAS, hometown releases are easy. For example, when Jane Student wins an award, we merely turn to her name in the computer-printout directory and mail hometown releases to those papers listed after it.

Advice from the registrar's office tells me that the student's opportunity to write "no publicity, please" on the questionnaire meets the Buckley Amendment requirements. (Only three of our 1,450 students chose to do this.) As an additional safeguard, we check the college's master file of directory information to see whether a student formally requested no publicity.

Our second year found us seeking new ways to expand the newspaper and zip code files. Along with the Class of 1980 came 150 previously unlisted newspapers and several hundred zip codes to add to the file. In addition, we send a questionnaire to all Kenyon applicants (instead of only to the entering freshmen) and thus we receive even more data for the program.

In 1977, we surveyed the circulation managers of all Ohio newspapers in order to get their zip code information for our file. We were so pleased with the 80 percent response to this effort that we hope to use the questionnaire in other states well represented at Kenyon.

Without doubt, ZIPMAS makes Kenyon's hometown release effort easier. The compact student/newspaper directory not only makes mailing information more accessible than ever, but it also assures us that hometown releases are reaching as many newspaper editors as possible.

COMPUTERIZE YOUR NEWS

By Robert E. Kren
Director, Office of Public Information
University of Missouri-Columbia

Automation had cracked the door when I arrived at the University of Missouri-Columbia in 1967. But it hadn't crossed the threshold.

To produce hometown releases (bread and butter for a state institution), secretaries and student assistants spent days hand-massaging commencement lists of 3,000 and deans' honor lists several times that long. UM-C had computerized lists of students only to the extent of recording and tabulating them in alphabetical order.

Our first step toward computerization was to print each name and address on machine record cards. Then, annually, we alphabetized, typed, and pasted them on 8-1/2 x 11 masters for Xeroxing. Although we eventually eliminated the typing step, the task still required considerable hand labor, which bogged down other office operations.

GOING ON-LINE

Our early administrative computer operations were the less sophisticated data processing. In the early '70s, we went on-line by adding an IBM 2741 computer printer terminal to our office equipment. Like a teletype, it linked directly to the academic computer center.

Next, we transferred a student tape from data processing to the computer center and began developing a sorting program that would provide the geographically arranged information we wanted. (Most of our students come from Missouri.) Zip codes were the key to the program's success, but this required correct data from the students who fill out registration cards. We found that often the data were incorrect or absent. We're still working on this problem and hope to correct it by feeding in a postal zip code program to match up addresses with zip codes.

When it produces a hometown list for release, the computer prints the information in an 8-1/2 x 11 format. We can then separate and photocopy these pages. However, we must check each sheet manually to decide how many copies we need.

For each community listed, we have a known number of media outlets to service. (We've surveyed the state media to find out which communities

and zip codes are of interest to each editor.) Currently, we're developing programs that will automatically establish the required number of copies of each page and tell us to which media they should go. We've coded all state media outlets listed in each county.

This media code allows us to pull appropriate pre-printed labels or envelopes from our files. A computerized media list like this helps us take the next step - to develop a key word index to identify media interest in particular subjects. Possible key words include but are not limited to: science, health, medicine, and music. If we miss an outlet for a good story, it's only because we haven't readily identified all interested media.

Our program has a modifier for each student's name. That way we can include information such as cum laude at commencement. In the case of deans' or other honors lists, we can give one-line special recognition. As our program has developed, we've found we are able to produce a complete local list, arranged geographically, at the beginning of each semester. This helps us identify students from legislative districts who can serve as hosts during visits by state lawmakers.

To the creative programmer, there are other uses for the lists. For example, we let students refer to our hometown printout to find carpool candidates for class breaks. To communities that recognize students through special events, we can provide invitation lists.

In our conference and short courses division, a potential source for hometown stories, we hope to register participants in some computerized format. By feeding the data through our hometown program, we can geographically sort these students, too.

A CENTRAL CALENDAR

We've developed a data bank from which we print a central calendar. It's not just for our office, but is available at any compatible terminal on campus. The simple program involves making an entry first by a line number, then entering the Julian date. The normal calendar date is included in the text. Events are coded as "lectures," "cultural events," "athletic events," and so on. The computer arranges the events logically for easy reference.

We usually produce the calendar in sequential time blocks for use in campus house organs and at information centers on- and off-campus. The calendar data base serves also as a tool to prevent scheduling events at the same time that might appeal to the same audiences.

A MANAGEMENT TOOL

The computer also provides us with a means of keeping track of campus publications at the printing plant. We enter costs and other information. At the end of the year, the computer produces a report that summarizes publications by type, quantity, purpose, and cost for each division....

WHAT'S AHEAD

In 1978, we rented our terminal for $1,400 per year. The computer operations, programming, and running time cost about $3,000 annually. As we become more deeply involved in computer uses, we may no longer be able to rely on part-time student help. Because continuity is vital to handling various programs, we may have to add or convert a position to a full-time operator. This person will not only operate the programs, but will ensure that they are documented. In that way, previous good labors will not be lost in the depths of tapes, disks, and drums.

Even though costs are rising, the quality and quantity of work produced by the computer more than justify our investment.

CULTIVATE CAMPUS AND MEDIA

By Steven C. Drake
Director of College Relations
Albion College

The news stories that generate the most coverage often require the least work. They usually result from a call to our office from a campus newsmaker and a call from us to a media person. Bingo! A few days later we have a major newspaper story or a big TV or radio feature.

These successes, which seem easy in retrospect, are the result of careful cultivation of campus newsmakers and media news people. It's hard work but the harvest is bountiful.

Too often we college PR people remain chained to our desks. We wait for good news stories to come to us. But, the best stories -- especially features -- often don't get to us because the student or faculty member doesn't think what he or she is doing is newsworthy.

FACULTY CULTIVATION

To remedy this situation, we first began cultivating our faculty. Our serious effort began when I realized I had been in only one faculty member's office in my first six months at Albion. I was appalled. Immediately I began meeting with faculty during their departmental meetings. I hit 21 academic departments in three weeks!

During these meetings, I gave faculty members our philosophy of public relations. I cited examples (with clippings) of good news and feature stories and photos. I stressed that faculty should send our office everything and let us judge whether the media would be interested. Of course I made it clear that we would not use everything they sent us. At the end of the meeting, I asked for immediate story ideas.

After the first round of faculty meetings, I had three typewritten pages of story ideas, some of which have resulted in statewide and national exposure.

Our campus cultivation program now includes one regular meeting with faculty members each year. In addition, my assistant and I

try to meet informally with professors on an individual basis throughout the year. I can't count the number of good story ideas we've garnered while eating lunch or walking the hallways.

We supplement personal faculty contact with written contact. This begins with a "welcome back" memo to faculty in early fall. In it, we ask faculty to keep us informed of their activities. In addition, we ask them to complete an update form listing summer activities, current research (including student research projects they're coordinating), and independent study courses they're teaching.

During the year, we get out one or two additional memos, usually to department heads. In these, we remind them to remember our office with regard to events, research projects, unusual teaching methods, and grants. This reminder is especially important during the spring when several departments give awards to students. These make great hometown stories.

Faculty cultivation both generates news and feature stories and gives our office a good feel for faculty who are experts in given areas. This latter knowledge allows us to provide "experts" to the media in response to major national or international news events. For example, the morning after the death of Chairman Mao, the largest radio station in Michigan had us rush our "Chinese expert" to its studios for a 45-minute talk show.

No faculty cultivation program can be complete without follow-up. We personally thank each faculty member who gives us a news idea. In the letter, we tell them what we did with the idea, including how it was used or why we were unable to use it. Later, we send them clippings or tell them when it was used on radio or television. Faculty not only appreciate knowing what has happened to their ideas, but they also often provide us with additional ideas because of our response.

In spite of all this cultivation, however, we occasionally learn of an event or activity that nobody told us about. This is especially true with good feature story material. When this happens, we send the person involved a "missed opportunities" memo. We tactfully explain what we could have done with the idea if the professor had given us a call. We emphasize that we usually need two weeks prior notice to get good coverage of such events. We've found that we usually get great future cooperation from a prof who receives such a memo.

WORKING WITH STUDENTS

We have attempted to develop a cultivation program with students even though they are much harder to reach.

We began by developing special programs to create an awareness of public relations. We met with members of the student development staff and asked them to alert residence hall directors and resident advisers to our need for story ideas. We asked them to give a similar message to student organization presidents and faculty advisers.

Last fall, the student development office joined us in sponsoring a publicity workshop for student organizations and community groups within the city. I have found that these workshops -- I've coordinated similar workshops at Ohio State University and at Clarke College of Iowa -- greatly increase public relations awareness. The workshop features a panel of the news media people who explain their media, interests, persons to contact, and deadlines.

We have used the information presented at the publicity workshop to develop a publicity handbook, which is sent to workshop participants and to other student and community organizations. In addition to information about the local media, the handbook includes general information about news, story ideas, and news release preparation and distribution.

Our most successful form of student cultivation, however, has been through students contacting other students. Six to eight work-study students assist our public relations program. They serve as news writers, radio reporters, and publications assistants. Following the lead of larger PR operations, we have assigned each student writer to specific academic departments. We ask them to contact students and faculty within the departments in an attempt to generate story ideas.

Each semester we have an additional five to 10 students working in our office as part of their requirement for an independent study credit course in public relations. We assign each one from 10 to 20 hometown news stories and hometown radio interviews. While they may ask us for story ideas, we encourage them to develop their own.

Our student workers have not only generated more stories but they have also recruited more student workers.

We also cultivate parents of students. We send a short letter and a copy of the news release to the parents of each student about whom we have written. In addition to congratulating the parents on their student's achievement, we ask that they send us a copy of the newspaper clipping. This greatly improves our relations with parents and provides us with a highly effective -- and free -- clipping service.

MEDIA CULTIVATION

Many news programs seem to consist of sending endless news releases to endless lists of newspapers and radio and television stations. Such operations appear to place more emphasis on the number of releases than on the quantity and quality of coverage.

Because Albion proclaims the benefits of personal attention in education, we attempt to personalize our media relations from individual news releases to personal contact with media representatives. It takes a lot of time to divide the dean's list of 417 students into separate hometown news releases. But believe me, the results are far superior than if we took the easy route of a 15-page release with all 417 names.

We began our media cultivation program with personal visits to the media. We started with the state and local media and have now expanded to regional and national media. During a CASE District V conference in Chicago, my assistant, Jean Taylor, visited media in Chicago. She later went on a media cultivation trip to New York and Washington.

We do not attempt to "sell" specific story ideas on our first visits. Rather, we let the media representatives know we are interested in hearing the kinds of stories that interest them and the format they seek.

Because of her visits, we have stopped the use of standardized mailing lists. Instead, we tailor each mailing list to the topic. We also created two types of media relations stationery: one for news releases and the other for story ideas.

In addition to these personal visits, which we try to make at least twice a year, our cultivation program includes telephone calls and letters to the media representatives we have visited. We use these to continue a personal relationship as well as to discuss story ideas. It also keeps us current with personnel changes.

We monitor the media closely by subscribing to major newspapers, listening to important radio stations, and watching television newscasts. This permits us to comment on a particular story during our phone calls and in some cases to suggest follow-up ideas.

Our media cultivation program also includes a "quick response" policy (a term borrowed from Penn State's Art Ciervo) to all media inquiries. When a member of the news media calls with a question or idea, we drop everything and respond immediately.

What we aim for is an aggressive public relations program designed to gain significant local, state, regional, and national publicity. If we feel a particular story deserves national attention, we go after it. We will contact anyone at the national level because our philosophy is that the worst they can do is say no. And, sometimes they say yes. These contacts, which a former Clarke assistant put in a "fat chance" file, have resulted in a full-page story in the now defunct National Observer, an actuality on the national NBC radio news, and several stories with AP Newsfeatures. A photo feature at Clarke made the AP photo network and appeared (counting only the clippings we received) in papers with a combined circulation of 12 million.

Careful campus and media cultivation is hard work. It means getting out from behind the desk. It means taking a chance that the media may say no. But, by carefully sowing the seeds on campus and with the media, you reap a bountiful, golden harvest of increased exposure for your college.

HOW TO PLAN FOR A CRISIS

By Elizabeth Haglund
Executive Director, Public Relations
University of Utah

Students stage a demonstration outside the president's office....The faculty union announces a strike....A dormitory burns down, injuring many students. Is your public relations office ready for crises like these?

Crisis planning is not a one-time thing. It is an almost daily challenge, based on readiness in several categories. Here they are:

Policy readiness. What are the principles underlying the practice of public relations in your institution? Are you doing cosmetic PR? Do you conduct open and closed PR--sometimes open, sometimes very tightly closed? Or keep-them-guessing PR? Or now-and-then PR? Or favorite people PR?

If your administration supports openness, then you have policy readiness for handling crises.

Relationship readiness. Crises can't be managed if you're operating in isolation. You need comfortable relationships with your president, vice presidents, deans, and department chairmen; with the people in the mailroom; and with everyone in between. If these relationships don't come about spontaneously, it's up to you to form them. Likewise for the media: first-hand acquaintance with reporters and news managers enables you to tailor your material to their purposes as well as yours.

Information readiness. Being fully informed is another element in crisis preparedness. You must be in the know about the internal functioning of your organization, the dominant and the emerging personalities on your campus, current educational issues--both national and local--the budget, the building program, major donors, the pleased, and the disgruntled. Nothing should be outside your sphere of concern.

Staff and talent readiness. A minor slip made by someone who doesn't care as much as you, or who simply hasn't the needed background in the job, can turn the heat on just as fast as a big blooper. Build your PR staff from the bottom up and keep building every day. Time and thought invested in staff training pay off in crisis readiness. Anything you do to help your staff care more about the quality and reliability of their

work boosts your ability to respond. When you need to get a story out in 30 minutes, who can do it? You must consciously plan for this kind of challenge if avoiding crises is in your scheme of things.

Personal readiness. Turning crisis into opportunity takes commitment, vigor, interest, a thick skin, a ready smile, flexibility, imagination, and sensitivity. Such attributes as pride in your institution's purposes, ideas about the intrinsic values of higher education, enjoyment of all kinds of people, and lively interest in many subjects are good things to have going for you. You can't be a quitter and you can't get easily hurt. You also need to be alert to the ways others may read your personal style--sometimes to your disadvantage.

Being ready for the frequent, inexplicable hot spots in public relations doesn't have much to do with keeping a notebook of procedures. The goal of crisis planning is to be ready at all times to dissipate the danger and exploit the opportunity.

Are you ready for a crisis?

Here's a test that will help you to answer that question for yourself.

Crisis-Readiness Inventory

Philosophical and Policy Readiness

I know from first-hand contacts with my top administration that I am supported in open and candid dealings with the school's constituencies. True ____. Not quite true ____. Not true ____.

OR

The public relations policies at my institution are subject to change, depending on the circumstances, but I know fairly well what is expected, and I can work readily most of the time within the established frame of reference. True ____. Not quite true ____. Not true ____.

OR

I could accomplish more in my job if I had clearer signals about the "official" P.R. position. Yes, I could use clearer definition and better support and I plan to work toward achieving this by _____

_____

_____

_____

_____

_____

_____.

No, I'm really OK as is _____.

Relationship Readiness
Institutional Contacts

I have access to institutional leadership, including administration, councils, advisory boards, alumni leaders, student leaders at all times ____; under crisis conditions only ____; unpredictably ____.

I recognize a need to broaden relationships with:

_____

_____

_____

_____

My plans for achieving closer ties with these groups are to: _____

_____

_____.

My contacts with the faculty are:

productive and pleasant ____; dictated by necessity only ____; largely unrewarding ____.

Methods of enhancing faculty contacts could include: _____

_____

_____.

I am in touch with students regularly ____; only when they come to me for help ____; only when they have complaints ____.

Ways I can increase and improve student contacts include: _____

_____

_____

_____.

Internal Resources

I have comfortable acquaintanceships in such support departments as:

Alumni
Campus Police
Parking Service
Student Housing
Admissions and Registration
Food Service

Dean of Students
Personnel
Purchasing
Accounting
Budgeting
Institutional Research (-or- long-range planning)
Campus Switchboard

_____

_____

_____

_____

Key individuals in these departments know me and take an interest when I come to them for information or help ____.

OR

I am somewhat dependent on established channels if I must seek assistance in these departments ____.

OR

I usually work through my boss to get what I need from these departments ____.

Media Contacts

I make a conscious and regular practice of a quick swing through the city room or news room to greet my acquaintances, hear what their current interests are and affirm my availability for service. True ____. Not quite true ____. Not true ____.

When I'm invited to provide a story or supply information, photos, suggestions, I respond within 24 hours, or sooner if for broadcast use. True ____. Not quite true ____. Not true ____.

I do not use the "no comment" approach to newsmen. I supply all the factual information I can legitimately provide even when it may not be wholly favorable to my school. True ____. Not quite true ____. Not true ____.

I release unfavorable news that is in the public interest as quickly and fully as I have the necessary facts. True ____. Not quite true ____. Not true ____.

I have an on-going program for contacting national news outlets and professional and trade journals. Not true ____. True ____. My program consists of: _____

_____

_____.

Internal Communication

I have a planned program of regular communication with faculty and staff. Not true ____. True ____. My program is based on:

_____

_____

_____.

The individual members of my staff are known by top administrators and faculty and there is a degree of ease in their acquaintance so that they are contacted individually for services performed by the office. True ____. Not quite true ____. Not true ____.

Community Communication

I make use of regular opportunities to communicate with legislators, business and community leaders through such channels as:

_____

_____

_____.

Information Readiness

I know, and can do a reasonably good job of articulating my institution's policies on:

Admissions, graduation, fees	___Yes	___No
Enrollment expectations	___Yes	___No
Athletic practices	___Yes	___No
Equal opportunity	___Yes	___No
Investments (South Africa?)	___Yes	___No
Student rights and responsibilities	___Yes	___No
Freedom of speech	___Yes	___No
Liberal Education/Vocational education	___Yes	___No
Employment outlook for students	___Yes	___No
The budget	___Yes	___No
Faculty tenure	___Yes	___No
Behavior standards in Residence Halls	___Yes	___No
Drugs	___Yes	___No
Federal contract compliance	___Yes	___No
Student recruitment	___Yes	___No
The Sunshine Law	___Yes	___No
Freedom of Information Act	___Yes	___No

Other issues which could become hot spots are:

_____ ___Yes ___No

_____ ___Yes ___No

_____ ___Yes ___No

I know the distinguishing strengths of my institution, and can readily identify the productive, enterprising departments and people so they can be showcased in appropriate ways, at appropriate times. True ___. Not quite true ___. Not true ___.

I am aware of my administration's current pressing concerns and can dovetail the functions of my office to support and contribute to goals it is working toward. True___. Not quite true ___. Not true ___.

I use a variety of ways to keep my staff and associates up-to-date and feeling plugged in on institutional issues, sensitive subjects, important achievements by _____

_____

_____

_____.

I encourage members of my staff to communicate easily and often with each other by _____

_____

_____

_____.

I stimulate staff interest in local and national educational and societal issues by approving the use of office time for skimming such periodicals as_____

_____

and such new books as_____

_____.

Staff and Skills Readiness

My staff is adequate in number of workers and in skill levels to respond to expectations and needs most of the time ____; under non-pressure circumstances only____; rarely ____.

I find it necessary because of staffing inadequacies to avoid accepting special projects or additional responsibilities which might lead to new opportunities for the department. Not true ____. True ____.

I consciously cultivate acquaintance with out-of-department and off campus individuals who can free lance assignments when pressures exceed the office's capacity to deliver. Never ____. Seldom ____. When I need to ____.

I encourage development of new skills in staff members by

_____

_____

_____.

Personal Readiness

I maintain my enjoyment and sense of fun in my job by _____

_____

_____.

_____

To keep my own perspectives clear I encourage brutal candor from my staff by _____

_____

_____.

I have systems for healing my ego bruises which include _____

_____

_____

_____.

When the going gets tougher and tougher I consider that, in addition to retirement, resignation, mysterious disappearance or suicide, I have the following options: _____

_____

_____

_____

_____

_____.

TWO STRIKES: A PR CRISIS

By Wesley Sheffield
Vice President For College Relations
Dowling College

Holding two public information posts at once isn't easy. But holding those posts at institutions which are both having faculty strikes is a crisis. Here's how I handled it.

In fall 1977, I became acting vice president for development and director of college relations at Dowling College. At the same time I was ending a stint as director of communications at C.W. Post Center of Long Island University. Both schools were in the midst of faculty contract negotiations but, since both previously had settled at the last minute, officials felt that there would be no strikes of any serious duration. Wrong.

Both faculty contracts expired without agreement and strikes ensued. Dowling settled at the end of three weeks. The C.W. Post strike dragged on for almost a month. In both cases the issues were ARPT (appointment, reappointment, promotion and tenure), campus governance, salary, and fringe benefit concerns.

Based on my experience with the strikes, I've compiled recommendations for other public information officers. Sooner or later you, too, may be responsible for public information in a strike situation.

- Prepare college leadership for providing public information long before the strike occurs. Once it begins, the president and his or her aides will probably be so immersed in contract negotiations and associated emergencies that they may bypass providing public information. So you must sensitize them to the importance of communication before the strike begins.

- Be thorough in pre-planning, which should begin months before the contract expires. In an article entitled, "Countdown to a Strike," which I co-authored with three other colleagues (College and University, Volume 51, Number 2, Winter 1976, pp. 200-213), I listed 14 major planning concerns:

1. Set up an operational structure.
2. Plan a telephone chain and directory.
3. Schedule a daily executive briefing.

4. Allow for a media/public information dialogue.

5. Record communications during the strike period.

6. Establish staff responsibilities and assignments, hours of service, safety precautions, lists of media, and so forth.

7. Prepare mailing labels and envelopes in advance.

8. Decide who will be the chief spokesperson for the institution during the strike period.

9. Decide who will head the strike communications center.

10. Decide who will represent the communications center at all decision-making sessions.

11. Assign responsibility for clearance of communiques to on-campus and off-campus populations.

12. Decide how the administration is to advise faculty of calendar alterations, class cancellation, postponement, or reopening, etc.

13. Establish a communications plan for off-campus special programs.

14. Decide whether or not to hire a public relations firm to assist the campus staff during the strike.

• Once the strike is called, maintain a daily information flow both to on-campus and off-campus populations. The administration should have a major position piece ready for full distribution when and if a strike occurs. One of the Long Island campuses had such a piece ready; on the other, a week of rumors and misstatements went by before the administration put its position in writing.

Expect to publish at least one daily communique. On one campus, we resorted to putting the hour as well as the date on our releases, to keep our own records straight. Sometimes it was necessary to issue almost hourly bulletins via telecopier and phone.

You can be sure that the union will flood the media with reports and announcements. Try your best to get to the media first with a responsible report on the status of negotiations, class scheduling, etc.

• On campus, be ready to issue a daily information sheet to counteract the daily union sheet which will appear without fail each morning on the picket lines. Set up daily, open briefing sessions for

students and staff to hear the latest information from a responsible administration spokesperson.

- Be ready to move swiftly to neutralize the unexpected adverse situation. On one campus a major administrator stunned everyone by sending to the media a night telegram deploring the stance of the administration. Quick administrative response to the press kept that bombshell from becoming a major event.

- Make a proper use of the press conference. On one campus, there were three press conferences. Two were ill-advised, in that they were used as the platform to make a major contract offer to the faculty union. Each time the offer was a substantial improvement over the previous offer. However, to make the offer in public was to ensure union rejection. The third press conference, at which the president offered a full explanation of the administration's position after the union had deserted the bargaining table, was an excellent use of media contacts. There is a time to speak in public, and a time to speak only at the bargaining table. Counsel your top officers on the crucial difference.

- Make sure that student affairs officers offer a full and varied program of activities for students on campus. Otherwise, students find themselves with time on their hands. They become restless and channel their energies into negative activities.

- Be sure that the administration has competent legal counsel close at hand. Lawyers who are expert in corporate matters are not necessarily expert in labor law. Be sure that your top administrative officers know the difference.

- Finally, perhaps most important of all, set aside time a few weeks after the strike settlement for administrative de-briefing. What the administrative team learned during the course of this strike -- what was done wisely and what was done ineptly -- can constitute an invaluable lesson for the future. Every contract has a beginning -- and an end.

EDITOR'S NOTE

To make this handbook as comprehensive as possible, we have included some of the best articles on news service operation from CASE CURRENTS and Techniques, which was published by the American College Public Relations Association. Some are abridged and a few have been given new, more descriptive titles.

From CASE CURRENTS: "Small Shop Survival Manual" (October 1976); "Staging a News Conference" (July 1976); "How To Target Your News Releases" and "Preparing Releases for OCR Typesetting" (May 1976); "Write It Right" (April 1976); "A Feature Service for Dailies" (March 1976); "Reference Folder Gives Media the Facts" (January 1976); "The Electronic Era Begins" (July 1978); "Mini-cam Maximizes News" (October 1978); "Practice PR by Objectives" (January 1978); "A View of Cable TV" (April 1978); "News Photos Tell--and Sell--the Story" and "Glossies Catch the Editors' Eyes" (February 1978); "Hometown Releases Made Easier" (April 1977); "Computerize Your News" (September 1978); and "Cultivate Campus and Media for Better Coverage" (November 1977).

From Techniques: "Developing a Faculty News Contact Directory" and "Meeting the Press" (June 1975); "Producing Radio News" (April 1975); and "Science Writing Made Easy, Almost" (September/October 1970).